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GATTI-CASAZZA IS TO BE RE-ENGAGED

Metropolitan Manager's Contract Will Be Renewed for Three Years from 1915

Although Giulio Gatti-Casazza's contract as general manager of the Metropolitan Opera House does not expire until the end of next season, it is already assured that the engagement will be renewed. The New York *Herald* states that it may be asserted positively that he will succeed himself as the artistic head of the organization. One in authority on the Metropolitan Board of Directors, asking that his name be not used, said to the *Herald*:

"We have not yet held a meeting to ratify Mr. Gatti-Casazza's future contract and I do not think it will be necessary to hold a meeting for that purpose, as his reappointment is merely a matter of routine business. We are perfectly satisfied with Mr. Gatti-Casazza and he will remain here another term of years, probably three, if he wishes, and I believe he does. There is plenty of time to ratify his re-engagement, although it is customary for us to attend to the detail in the season preceding the termination of the contract. So, before the end of the present season Mr. Gatti-Casazza will be formally re-engaged. That is positive."

When the subject of possible changes in the architecture of the opera house was broached this statement was made:

"It is true that the subject of changing some details has been discussed and that preliminary plans have been submitted. These include a possible change of the front of the Metropolitan, an improvement of the entrance foyer, details of seating arrangements in certain parts of the auditorium and a rebuilding of the stage in part. So far as I can see, however, nothing will be done in this matter save only the slightest improvements."

"The matter of building a new opera house is in abeyance, and this does not seem the best time to bring the question to a termination. But it is the opinion of certain directors that the present opera house is sufficient for our needs or if it is not, we must have a new house. Just repairing the old one is scarcely what we desire, but what the outcome of the vexatious question will be I cannot say now."

ARGUE HAMMERSTEIN APPEAL

Contended that Metropolitan Contract Violates Sherman Law

Arguing that the giving of grand opera was a matter of business and commerce, John B. Stanchfield appeared before the Appellate Division of the Supreme Court of New York on March 10 and appealed for a reversal of the order issued by Justice Pendleton restraining Oscar and Arthur Hammerstein from producing opera in New York during the remainder of their ten-year contract with the Metropolitan Opera Company. Decision on the appeal was reserved.

Mr. Stanchfield's contention was that the agreement between the Metropolitan company and Hammerstein was a violation of the Sherman anti-trust law. Though opera provided for the gratification of the musical and artistic senses, Mr. Stanchfield argued that it was none the less a commodity of inter-State commerce as much as any other commodity sold and delivered to the public. He said that the view of the lower court that the word "commerce" should be restricted to merchandise was altogether too narrow. The assembling, rehearsing and costuming of an opera company was likened by the lawyer to the manufacture of any commodity, the press agents and business staff were the salesmen and those who attended the performances were the purchasers.



—Photo by Matzen.

JULIA CLAUSSEN

Distinguished Swedish Contralto of the Chicago Opera Company, Whose Artistic Personation of Leading Rôles and Exceptionally Fine Vocal Qualities Have Won for Her Commendation of the Highest Order. (See Page 5.)

ILLNESS IN OPERA RANKS

Six Prima Donnas Among Victims— Nordica Recovering in Australia

Grippe and laryngitis have played havoc in the ranks of the prima donnas in the last ten days. Among the victims of one or the other have been Mme. Melba, Mary Garden, Mme. Matzenauer, Louise Edvina, Emmy Destinn and Mme. Tetrazzini.

Miss Garden had been suffering with a severe attack of the grippe, but though not entirely recovered, she was able to leave New York on March 6 for Chicago on her way to rejoin the Chicago Opera Company in Los Angeles.

Mme. Matzenauer was so far recovered that she was able to sail on the *Kaiser Wilhelm II* last Monday to join her husband, Mr. Ferrari-Fontana, who is singing in operas at Monte Carlo. Mme. Matzenauer will return to the Metropolitan company in the Fall.

Miss Destinn was prevented from singing in Boston on March 2, but was fully recovered a few days later. Mme. Melba, as related in another column, was forced to cancel her engagement to

sing in "Bohème" in Boston last Saturday, as the result of an attack of laryngitis, and she was also forced to cancel an engagement in Springfield, Mass. Louise Edvina's illness also caused changes in Henry Russell's arrangements for the Boston Opera.

News was received from San Francisco on March 6 that Mme. Tetrazzini was suffering from laryngitis and had cancelled all her engagements for a week.

Cable despatches from Thursday Island, Australia, received in New York March 7, announced that Mme. Lillian Nordica, who has been suffering from pneumonia there, was greatly improved and hoped to be able to sail for home on March 28. Mme. Nordica was made ill by exposure on the liner *Tasman*, which ran aground in the Gulf of Papua last December.

Seek Pittsburgh Orchestra Guarantors
PITTSBURGH, March 9.—Pittsburgh will have a Summer orchestra of forty instead of thirty pieces, if a movement started by Manager Rudy to obtain 1,000 guarantors succeeds. Carl Bernthal will again be conductor.

OPERA'S EXTENSION IN DIPPEL'S HANDS?

Rumor that He Will Manage Century Company's Plan for Chain of Opera Houses

Andreas Dippel's name figures prominently in a report circulated this week with reference to the extension policy planned by the founders of the Century Opera Company. This report indicates that the former manager of the Chicago-Philadelphia Opera Company, who had previously been a co-manager with Giulio Gatti-Casazza of the Metropolitan Opera Company, will be associated with the venture to establish a chain of opera houses throughout the United States.

It is known that Mr. Dippel, who recently returned to America, after a short stay in Europe, has been at the Century Opera House several times recently and has displayed great interest in its working.

It will be recalled that several years ago, while he was still associated with the Metropolitan Opera, Mr. Dippel made public a scheme for the establishing of opera houses in several of the larger cities of the United States. At these houses the soloists for the chief rôles were to be sent from New York while the chorus and those for the minor rôles were to be trained and selected in the various centers. Owing to many obvious reasons the plan came to nought.

It is said that if Mr. Dippel is chosen to head this larger enterprise for the giving of opera in English, he will be the general administrative head and will direct the policy of the organization while the Aborns will remain in charge of the Century Opera House in New York. Milton and Sargent Aborn, it will be recalled, are retained under a three-year contract.

In accepting such a position Mr. Dippel would bring to the proposed organization a knowledge of the giving of opera second to none in America. In addition, he is known to be largely in sympathy with the giving of opera in English.

If the plan to engage Mr. Dippel's services for the Century Company is carried through, it is not believed that it will interfere with his project already announced in MUSICAL AMERICA, to give a nine-months' season of light opera in New York, beginning next Autumn.

In fact, there was another report current this week that, instead of interesting himself in the grand opera ventures of the Century organization, Mr. Dippel would conduct his light opera season during the Winter months in the Century Opera House, while the organization conducted by the Aborns made a tour of the larger cities.

According to this plan, which is said to be before the directors of the Century company, there will be a season of eight to ten weeks of grand opera before Mr. Dippel takes the theater, and a similar season after his departure.

It was admitted by persons conversant with Century Opera affairs that Mr. Dippel had made overtures for the theater, but it was said that, if the next season of the company should be divided, it would not be because of lack of support of this season's venture. The size of the audiences at the Century during the last few weeks has not been large, but the sales for this and next week have been better.

Meta Reddish in Début at Costanzi

ROME, March 7.—Meta Reddish, the American singer, who has just returned from a year's tour in South America, achieved an emphatic success to-night in her début at the Costanzi Theater in "Rigoletto."

CLEOFONTE CAMPANINI: HUMAN DYNAMO OF ELECTRIC ENERGY

High Voltage of Activity Emanating from Eminent Conductor-Impresario of Chicago Opera Company, as Observed at Rehearsals and Performances—His Minute Absorption in Details—A Strenuous Idea of “Rest”

By CLARE P. PEELER

IT is no light task to interview the impresario of the Philadelphia-Chicago Opera Company—charmingly courteous as he is when one meets him. Especially is it difficult if one makes one's demand during the last performance but one of a season. When the writer mentioned it at Philadelphia's Metropolitan, Mr. Campanini's polite secretary threw up his hands in horror. "You know, I told you it is impossible for any one to see Mr. Campanini to-day," he said, and then added very kindly after a vigorous remonstrance, "at least it would be impossible for any one but you, but since MUSICAL AMERICA wishes it!"

His amendment passed by a unanimous vote and we went on "back" together. Here things were moving rapidly. Scenery was being shifted, lighting effects prepared, the chorus lining up ready to enter. Mr. Campanini was in the middle of the stage talking to the prompter. Hamlet Ruffo was strolling in to the wings singing to himself, swinging his cap, looking anything but melancholy. Ophelia was entertaining in her dressing room and Claudius warbling up and down the passageway, waiting for the second scene. It began. We watched it for awhile and then went over to the little monk-like cell which holds the controlling force that brings such wonderful order out of all the confusion. It was empty. Mr. Campanini was conducting, and only two big scores on the wooden table which, with two chairs, made the room's furniture, showed his recent presence.

A Speech in English

When he came in, preceded by an immense wreath just given him by his orchestra, and by a chorus of congratulations in four different tongues that rang down the passageway, he was like a happy boy. "I have made a speech in English!" he said delightedly. "I have thanked my good orchestra, my dear artists, and the generous Mr. Stotesbury. I have told them that I re-engage Mr. Titta Ruffo and they are so pleased. You will pardon me, if I show the emotion!" His eyes indeed were wet. "It is a great day to me. I am most happy."

It was a very human and pleasant touch this, with which the interview began. For the tremendous power of this man is always manifest, and it was delightful to see his real humanity emerge.

"It is my intention to give opera that shall be second to none," he said through his secretary, for his English-speaking capacities at least, were exhausted for that day. "I hope to add to my splendid artists others equally great. I intend to work as ever for the perfect ensemble. My desires now are concentrated on the one purpose, that nothing shall be done better than my company and I shall do it."

The ideas are characteristic of the man and of his work. Thirty-three years ago, Cleofonte Campanini, then twenty-one years old, took his first orchestra on tour, through the principal Italian cities. It is a far cry from the headship of that little company to the command of one of the three great opera organizations of the United States, alternating with a conductorship at Covent Garden.

His idea of a restful day, as he gave it to me, is to begin at 6 a. m. studying new scores or discovering new beauties in old ones until noon; then, until his hour for retiring, absorbing himself in the million details consequent on keeping touch with every side of his splendid organization. Artists, contracts, librettos, everything that one associates with impresarios, these represent only a few of his interests. "If the day only had forty-eight hours," he said, regretfully, "I could get so much more done." So it is that he "rests" in his quieter days. During the opera season, he adds to the list the daily and nightly activities of rehearsing and conducting. As one New York commentator said of him recently,

in reviewing the "Louise" performance there, "This remarkable man seems to enjoy having doubled his duties."

Seven Men in One

One feels his tremendous power, on meeting the impresario. From the medium-sized, wiry, dark-haired North

The Verdi Memorial, as yet unfinished, will be unveiled there next Summer, and in accordance with his ideas of "rest" he has planned a beautiful celebration.

A Wagner Pioneer

His interest in affairs musical, however, is circumscribed, as he explains, by no geographical limits. When artistic director as well as conductor for Mr. Hammerstein, the latter acknowledges that most of his wonderful successes with French operas were due to Mr. Campanini's artistic skill and his zeal. In German opera, on the other hand, he has been a pioneer among impresarios. On his first trip as conductor, before referred to, one-half the répertoire was Wagnerian, a thing at that time unheard of in Italy. He conducted the "Nibelungen Ring" in its first performance at La Scala, in Milan. Naturally, therefore, he looked forward with delight to his first presentation of "Parsifal," which he gave this season.



Cleofonte Campanini and Some Fellow Travellers on Trans-Atlantic Voyage. Right to left: Rosa Raisa, Alice Zeppilli, Mr. Campanini, Mme. Campanini, and Her Maid, Lina

Italian, with the piercing kindly blue-gray eyes and the splendid intellectual forehead, there radiates a force of energy that can only be called enormous. At rehearsals he has often seemed to the writer what Mrs. Malaprop said of Cerberus, "seven gentlemen in one." One critic said of him, "Campanini is everything except the scenery and the costumes, and he'd be those if he could." Not that he allows himself to dominate a production to the extent of absorbing others' energy—his whole force goes to bringing out the best work from others. From his orchestra, from the chorus, every detail of whose work he has under his hawk-like glance, even while carefully drilling his musicians in a difficult phrase; from the artists, whom he studies as carefully as his scores—from all he demands their very best.

At one "Don Quichotte" rehearsal, I remember counting nine repetitions of the beautiful little intermezzo, which to the lay hearer would have seemed perfectly done at the first playing. Nor are the principals exempt from his watchfulness. Mr. Campanini's interest in their work begins with casting them for their rôles and ends—never. At a performance, he has been known to go to an artist between acts and suggest alteration of some very tiny detail of costuming that struck him while conducting. Strange to say, the suggestions are likely to be followed. Not because he is the all-powerful maestro—there have been other maestros who have failed signally in imposing their will on the artists—but largely because of his diplomacy. They tell a story of a man who once went to Campanini for an increase of salary and came away with a decrease, but perfectly satisfied that his request had been granted.

It is possible that Mr. Campanini's North Italian origin accounts for some of his achievements for almost every extraordinary accomplishment in Italian finance, politics, discovery, (see Columbus) in a word, everything requiring a genius for managing has emanated from that section of the country, while the Italian of the North shares artistry equally with his brother of the South. Be that as it may, the new impresario is devoted to his birthplace, Parma, and to its interests. Here is one of his country homes, the other is on Lake Maggiore—and here he has his own theater.

At length the maestro held out his hand. "I thank you very much," said he, to whom thanks were due for his courtesy in according an interview in his fatigued state, an interview which ended with the advent of half a dozen men, all apparently talking in different languages.

MAGGIE TEYTE'S PLANS

Soprano Has Many European Engagements Before Her Next Season Here

Maggie Teyte, the English prima donna, was booked to sail for Europe on Thursday of this week after her five-months' season in opera and concerts in this country. Miss Teyte will rest in England until the end of April, when she will appear in the Paris season of the Boston and Covent Garden opera companies under the management of Henry Russell.

Concert engagements for Miss Teyte during the Spring include an appearance in London with Fritz Kreisler and another with Jan Kubelik. She will make a three weeks' tour of English watering places in August, and, beginning in October, will tour the United Kingdom with Mr. Kubelik. In December she will appear in Leipsic and in Mannheim, in the latter place with Arthur Nikisch and the London Philharmonic Orchestra. She will also sing in Berlin and other German cities.

Miss Teyte will open her next American season on January 12, 1915, and will remain in America until May, under management of Haensel and Jones. Among the numerous contracts signed for her for next season are: Soloist with the National Chorus of Toronto, January 19; soloist on the Artist Series, Eurydice Club, Toledo, Ohio, January 14, and four concerts the last week of January.

Marguerite Sullivan New "Amneris" at Century

Milton and Sargent Aborn present another "guest" prima donna, Marguerite Sullivan, with the Century Opera Company at this Saturday's matinée of "Aida" in the rôle of Amneris. Miss Sullivan, who is a Cleveland girl, received all her musical training in America.

DETROIT ORCHESTRA MADE PERMANENT

Representative Men Form Symphony Association—Overflow for Paderewski

DETROIT, MICH., March 7.—As a result of the widespread interest aroused in this city by the recent concert given by the newly formed Detroit Symphony Orchestra under the leadership of Weston Gales, a meeting of business men was called at the Hotel Pontchartrain on Wednesday noon to consider the organization of a Detroit Symphony Association. George B. Fowler acted as chairman and Edwin S. Barbour as secretary. It was the sense of the meeting that a board of trustees should be appointed to formulate plans of organization and membership. A nominating committee was appointed by the chair, consisting of Dr. N. J. Corey, Alexander S. Lewis and Edwin S. Barbour. They submitted the names of the following men and these were unanimously chosen to act as trustees for the Detroit Symphony Orchestra Association: Henry B. Joy, David C. Whitney, Paul R. Guay, W. C. Seloud, F. H. Wolker, Charles B. Warren, W. T. Barbour, Charles H. Hodges, Joseph Boyer, Albert Kahn, Sidney N. Miller, William H. Murphy, Dr. R. A. Newman, Frank B. Seland, Geo. B. Fowler, Philip H. McMillan, Otto Kirchner. With the exception of two who are out of the city these representative and enterprising men have consented to serve as trustees of this association.

For the second time this year James E. Devoe, manager of the Philharmonic Course, was obliged last night to turn people away from the Armory because its capacity had been completely exhausted and the police refused to allow more to be crowded in.

Paderewski was the force which drew this great mass of music lovers together and the magnetic influence of the man, the weirdness of the light effects, and the artist's playing held their attention during a long program.

Christine Miller made her third appearance before a Detroit audience on Wednesday, as the artist in the finish of the Lenten Morning Musicales given under direction of Charles Frederic Morse. The green room of the Hotel Pontchartrain was crowded. Add to a voice of beautiful tone quality a fine musicianship, a charming personality and a beautiful sense color and effect in dress and in the combination one finds an ideal concert singer in Miss Miller. Her diction and sense of rhythm and dramatic instinct won unanimous praise. With Mrs. Morse at the piano, Miss Miller sang eighteen songs, besides encores, among which were the cycle, "From Wigwam and Tepee," by Charles Wakefield Cadman.

E. C. B.

NEW SONATA BY CHICAGOAN

Theobald Otterstrom's Work Introduced at Ludwig Becker Recital

CHICAGO, March 9.—Cast in somber and traditional style, the Sonata for Piano and Violin, by Theobald Otterstrom, which was the first number on the program of Ludwig Becker's violin recital at the Fine Arts Theater yesterday afternoon, showed that this Chicago composer, whose work was being played for the first time at this concert, has inspirational gifts and a mastery of musical form.

There is a certain Scandinavian color in this music, excepting the third movement, which is founded on two Indian themes. They are treated according to the conventional German methods of composition. The most interesting of the four movements of the sonata is the last, an Allegro, which is worked out with contrapuntal skill into a fugue of fine proportions. Mr. Otterstrom played the piano part with virtuoso effect. He has a virile tone, a fluent technic and plenty of power. Much applause greeted the work.

Ludwig Becker was heard besides in the D Minor Concerto by Vieuxtemps, two Romances by Beethoven, and Concerto in E by Bach. In these he displayed technical proficiency, a warm and rich tone and artistic style. Arthur Grandquist was an able accompanist. M. R.

A new candidate for honors as a violinist, who recently appeared in Berlin, bears the appropriate name Mischa Violin.

THE STORY OF NEWORLEANS'S RISE AS A MUSIC CENTER

History of French Opera Goes Back to 1791 and Records Show that the City May Claim Credit for the First Performances in America of Many Important Operas—How the Women Have in Late Years Proved a Dominating Force—The Formation of Choruses and Orchestras—Present-Day Factors in City's Musical Uplift

NEW ORLEANS, March 1, 1914.

HOW musical life has developed in New Orleans, until recently, is largely a story of the French Opera. The early occupation of the French and Spanish was long enough to impress upon the young settlement traditions that have held through the intervening years, until New Orleans, although ranking commercially as an American city, is in the realm of music still loyal to a historic past.

As far back as 1791 in the Théâtre St. Pierre, a regular company of French comedians and singers produced drama, opera and ballet Winter and Summer (with the exception of a few months' respite) for a number of years. Then in 1808, a new and more pretentious edifice (the Théâtre St. Philippe) opened its doors and these two theaters had very prosperous seasons. It was in this theater, on March 12, 1811, that Cherubini's "Les Deux Journées" was produced, this being the first three-act opera given in this city.

In 1811 John Davis arrived in New Orleans from San Domingo and soon thereafter projected a new opera house, which was so far finished in 1813 that operatic performances in the French tongue were given in it, the manager having secured a company in Europe. This new opera house became very popular and the old houses gradually fell into disuse. Within four years this opera house was destroyed by fire, and the manager, not discouraged by the accident, set about the task of erecting a new and finer theater on the same spot, which when finished was named the Théâtre d'Orléans, and at that time was considered the finest in this country, the edifice alone costing \$180,000.

A very brief record of the Théâtre d'Orléans would fill a volume. The Paris Opera House was the recruiting ground for New Orleans, and each year the manager would visit Paris and replenish his company, as well as to induce a few stars of European renown to cross the Atlantic. Mr. Davis prided himself on giving grand opera in a style worthy of the opera houses of Europe, and under his management the masterpieces of Rossini, Meyerbeer, Auber, Donizetti, Mozart, Spontini and Méhul were rendered in a faultless manner. In 1845 this theater was remodeled and greatly beautified, and had a seating capacity then of thirteen hundred and fifty persons. Here it was that the renowned New Orleans pianist, Louis Moreau Gottschalk, gave his concerts, and at \$5 a seat the house was always crowded. Here, too, it was that New Orleans opera-lovers heard for the first time the following operas, some of which we of today still count among our favorites:

- 1828. Mch. 9—"Le Barbier de Séville."
- 1836. Dec. 6—"La Muette de Portici."
- Dec. 15—"Fra Diavolo."
- Dec. 24—"Robert le Diable."
- 1837. Feb. 16—"L'Éclair" (Halévy).
- May 1—"Semiramide."
- 1839. Apr. 29—"Les Huguenots."
- 1840. Jan. 14—"La Sonnambula."
- 1841. Mch. 16—"Zanetta" (Auber).
- Dec. 28—"Lucia di Lammermoor."
- 1842. Mch. 2—"Les Esméralda" (Prevost).
- Mch. 21—"Beatrice di Tenda" (Bellini).
- *Mch. 28—"Il Furioso" (Verdi).
- *Mch. 30—"L'Élixir d'Amore" (Donizetti).
- Dec. 31—"Norma."
- Dec. 13—"William Tell."
- 1843. Feb. 9—"La Favorite."
- Mch. 7—"La Fille du Régiment."
- 1844. Feb. 13—"La Juive."
- Apr. 27—"Lucrécia Borgia."
- 1845. Mch. 3—"I Puritani" (in Italian).
- Mch. 10—"Bellisario" (in Italian) (French, Apr. 7, 1853).
- Mch. 25—"La Reine de Chypre" (Halévy).
- 1846. Feb. 5—"Der Freischütz."
- *Mch. 24—"Les Martyrs."
- 1847. Apr. 22—"Charles VI" (Halévy).
- 1850. Jan. 2—"Jerusalem" (Verdi).
- *Apr. 2—"Le Prophète."
- 1851. Apr. 18—"La Caid" (Thomas).
- Mch. 6—"Les Deux Foscari" (Verdi).
- 1852. Feb. 6—"Les Montenegrins" (Limmerdorfer).
- Apr. 15—"La Gazza Ladra" (Rossini).
- May 13—"Tancrédi" (Rossini).
- Jan. 13—"Othello" (Rossini).
- Mch. 18—"Moses" (Rossini).
- May 9—"Don Giovanni."
- 1854. Apr. 17—"Marguerite d'Anjou" (Meyerbeer).
- 1855. Jan. 11—"The Vestal" (Spontini).
- Mch. 5—"L'Etoile du Nord."
- 1857. Apr. 13—"Il Trovatore."
- 1858. Apr. 13—"Ernani."
- Jan. 18—"Jaguarita" (Halévy).
- 1860. Jan. 27—"Martha" (with Mlle. Dalton).

*Indicates first performance in America.

Owing to a controversy between the owners of the Théâtre d'Orléans and the heirs of John McDonough, the property was put up at a judicial sale and bought in by a Mr. Parlange. The new owner and Mr. Boudousquie, its new manager, could not agree as to the terms of an extended lease, so Mr. Boudousquie began to agitate the scheme of erecting a new and more beautiful opera house in that vicinity, and on March 4, 1859, backed by a number of wealthy citizens, the New Orleans Opera House Company

had a full troupe for the season of 1866-67. The disaster that beset this enterprise is now remembered by some persons—the loss at sea of the steamer *Evening Star*, with three hundred persons aboard, including the opera troupe of one hundred and fifty-five members. There were but thirty-four passengers saved, including one woman. However, on November 9 of that year, a surviving brother of the Alhaizas opened the opera house with an Italian company for a short season.

- *Feb. 10—"Esclarmonde."
- 1894. Jan. 4—"Manon" (Massenet).
- Jan. 31—"Les Pêcheurs des Perles."
- 1894. *Nov. 3—"Werther" (Massenet).
- 1895. *Jan. 5—"Richard III" (Salvayre).
- Dec. 18—"Die Walküre" (German).
- Dec. 19—"Siegfried" (German).
- Dec. 20—"Die Göttterdammerung" (German).
- Dec. 21—"Tristan and Isolde" (German).
- 1897. Jan. 5—"La Navarraise" (with Deo and Mme. Foedor).
- Feb. 9—"Benvenuto Cellini" (with Albers).
- Feb. 20—"I Pagliacci" (with Massart, Albers and Foedor).



The Athenaeum, home of the larger musical attractions in New Orleans; No. 1, J. V. Dugan, organizer of the Philharmonic Society; No. 2, Mary M. Conway, director of music in New Orleans Public Schools; No. 3, Leon Ryder Maxwell, director Newcomb School of Music; No. 4, Mrs. Theresa Cannon Buckley, organizer and director of the Polyhymnia Circle; No. 5, Robert Lawrence, founder and director of the Southern Choral Club; No. 6, Mary V. Maloney, one of the leading accompanists.

was formed, and in the early part of June of that same year work was commenced on the new building by one hundred and fifty workers, kept at the task night and day. In order to facilitate the night labors, permission was obtained from the city authorities to keep large fires burning at Toulouse and Bourbon streets, and on November 28, 1859, in a little over five months, our present French Opera House, one of the landmarks of musical progress in this land, was completed, and on December 1 (just three days later), with the opera "William Tell" as the attraction, its doors were thrown open for the first time, and the first of a long line of brilliant audiences assembled within its stately amphitheater and listened to such fine singers as Mathieu (tenor), Melchisedes (baritone), Genibrel (basso) and Feitlinger (soprano). This was a very good troupe and many grand operas were presented during that season. Mr. Parlange gave a season of French opera during the Winter of 1859-60 at the old old Théâtre d'Orléans, but it was plain to be seen that the old establishment in Orleans street had seen its best days and the history of this, the first grand opera house of New Orleans, closes with its destruction by fire December 7, 1866.

During the Civil War

The war destroyed the business of the new French Opera House, but after peace was declared the Alhaizas opened it with a strolling company and did so well that, with the aid of subscribers, one of them went to Paris and secured

In the interest of opera-lovers it may be mentioned here that the following operas (most of which were produced in our present French Opera House) were sung for the first time in this city:

- 1860. Mch. 19—"Rigoletto." (On Feb. 6, 1861, Patti sang this opera for the first time on any stage.)
- 1861. Mch. 4—"Le Pardon de Poermel" (with Patti as Dinorah).
- 1866. Nov. 7—"Crispino e la Comare" (Ricci).
- Nov. 12—"Faust."
- 1867. Feb. 1—"Un Ballo in Maschera."
- Feb. 8—"Ione," or "The Last Days of Pompeii" (Petrella).
- 1869. Feb. 15—"Linda di Chamounix."
- 1870. Dec. 18—"L'Africaine."
- 1875. Feb. 24—"Romeo and Juliet" (Gounod).
- Mch. 11—"Don Sebastian" (Donizetti).
- 1877. Nov. 29—"The Flying Dutchman."
- Dec. 3—"Lohengrin" (Italian) (French Mch. 4, 1889).
- Dec. 11—"Fidelio" (Italian).
- Dec. 12—"Tannhäuser" (Italian).
- 1878. Jan. 14—"Carmen" (with Mmes. Ambre and Tournie).
- Jan. 19—"Mefistofele" (Italian) (French, Feb. 17, 1894).
- Jan. 31—"Paul and Virginia" (with Mme. Ambre).
- 1885. Jan. 29—"Merlie" (Italian).
- 1886. *Dec. 6—"Les Petits Mousquetaires."
- 1887. Feb. 3—"Rip Van Winkle" (Planquette).
- 1888. *Jan. 12—"Le Tribut de Zamora" (Gounod).
- 1889. Dec. 19—"La Songe d'une Nuit d'Été" (Thomas).
- 1890. *Jan. 23—"Le Roi d'Ys" (Lalo).
- Feb. 23—"Le Clid" (Massenet).
- 1891. *Dec. 24—"Sigurd" (with Paulin and Mme. Baux).
- 1892. Jan. 3—"Cavalleria Rusticana" (English) (French, Jan. 21, 1897).
- Feb. 13—"Hérodiade."
- 1893. *Jan. 4—"Samson and Delila" (with Renaud and Mme. Mounier).
- Feb. 1—"Lakmé."

*Indicates first performance in America.

So the French opera of to-day is but a continuation of an institution which has existed with few interruptions from its foundation until the present and those who occupy its boxes from season to season are descendants often of the men and women who gathered there on that first night to laud the enterprise that more than any other put them in touch with their beloved France.

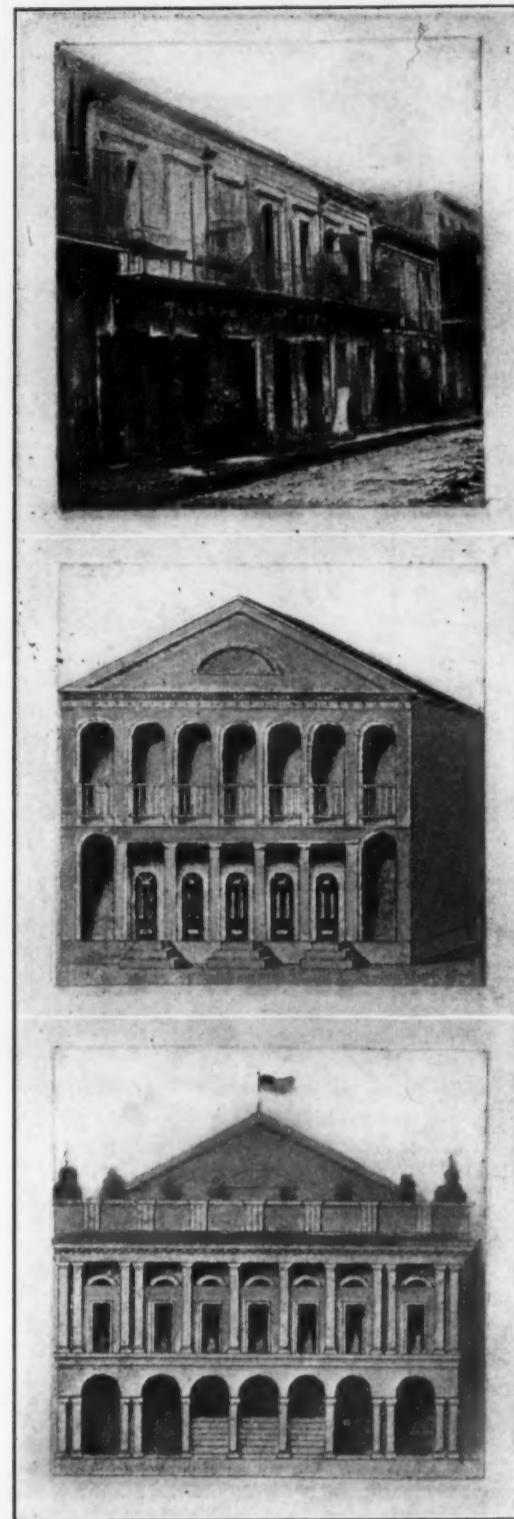
Until the last decade the opera has been without a rival in New Orleans,

[Continued on next page]

THE STORY OF NEW ORLEANS'S RISE AS A MUSIC CENTER

[Continued from page 3]

but with the rapid "Americanizing" of the city new ideals have crept in, and the demand has increasingly grown for a wider and more diversified musical life. Teachers and lovers of the art from elsewhere, moving into the city, have set broader standards of development that could not be disregarded. The opera, however, still holds its own, and as a social institution is supreme, but choral clubs and societies for the dissemination of every other form of



Early homes of Opera in New Orleans—
Above: Théâtre St. Pierre, 1791-1810;
center: Théâtre St. Philippe, 1807-1832;
below: Théâtre d'Orléans, 1809-1866.

music now take equal rank as important factors in the spread of musical culture, and in the giving of greater opportunities for a hearing of world artists and the music of many lands.

This sketch would be incomplete without mention of two who have passed from our midst, but whose influence is still powerfully felt in the musical life of New Orleans and whose work along totally different lines as teachers and exponents of the best in piano music did much to stimulate and prepare the way for an appreciation of all good music. I refer to Prof. Otto Weber and Mme. Marguerite Samuel, for so many years resident of New Orleans.

It is not so much with individuals, however, as with the united efforts of a number of earnest workers that the recent musical movement concerns itself.

The New Orleans Choral-Symphony

The first attempt in this direction was made in 1903 by the formation of the New Orleans Choral-Symphony Society, Ferdinand Dunkley director, and a number of prominent citizens heading the organization. The object of the society was the founding of a permanent orchestra and chorus, as well as the participation of outside artists in its concerts. The first musical festival was given in the Fall of 1903 at the French Opera House, but after several flourishing years languished for want of "new blood," but it had its value and paved the way for the organization of the

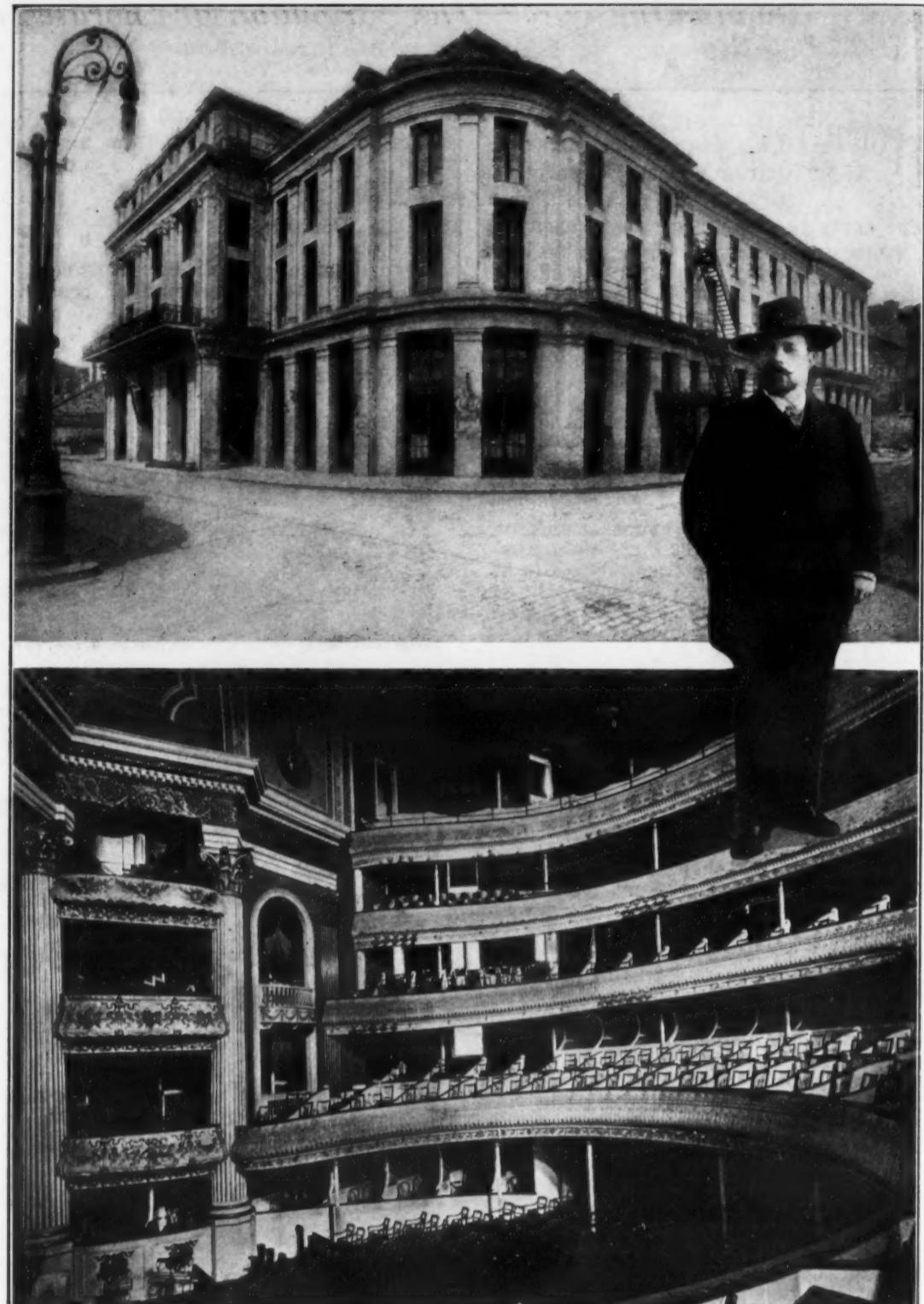
Philharmonic Society of New Orleans in 1906.

The first meeting to discuss the formation of this society was held at the residence of Mr. and Mrs. Harry T. Howard, who have through their generosity and initiative done so much for the cause of good music in New Orleans, and it was due mainly to their interest and to that of J. V. Dugan and Corinne Mayer that the club was launched. From its inception, the Philharmonic Society has not been concerned with the fostering of local artists, but has had as its aim the bringing of high class attractions into the city, hoping through the opportunities thus given to stimulate and broaden local artistic tendencies. Other organizations, however, have filled this gap, such as the Saturday Music Circle, which is the outgrowth of a series of educational musicales that Mrs. Otto Joachim had been giving annually at her residence for a number of years and realizing that good music should be developed as much as possible, formed this Saturday Music Circle, which is now in the sixth year of its existence, and with such a large membership that it is forced to give its monthly meetings in a large hall.

The Morning Music Club, Victor Despommier conducting; Mr. Robert Lawrence's Southern Choral Club, which after several seasons giving choral works by American composers, has been converted into an organization for the giving of light opera; the Polyhymnia Circle, founded by Mrs. Teresa Cannon Buckley, has its aim in the bringing forward of local talent and encouraging young singers and musicians by bringing them in contact with professionals; the Beethoven Quartet, reorganized in 1912 as the Newcomb String Quartet, Rene Salmon conducting, the aim of its founders being to establish in the South a permanent quartet for the performance of chamber music; the New Orleans Symphony Orchestra, Severin Frank director, has also been doing noble work in this line, its concerts devoted to works of Beethoven, Mozart, Haydn, Schubert, Schumann, Wagner, Liszt, Tschaikowsky and Mendelssohn making the public of this city acquainted with master works which were never heard before, and the

ly opened all of its courses to men, and a preparatory department provides for elementary musical instruction for children. This move, while not well known as yet, has been made because the col-

bers and each year ending with a considerable deficit, until the end seemed not far off. Given a city the size of this, possessed of an innate good taste and love of the art, a musical association



Exterior and Interior views of the present Opera House in New Orleans—Inset, M. Affré, impresario of the French Opera Company, 1913-14 and 1914-15.

lege was desirous of providing what New Orleans needed so badly—a fully equipped conservatory.

Harry B. Loeb's Splendid Work

New Orleans is further indebted to the enterprise of Harry Brunswick Loeb, local manager, for opportunities of hearing attractions of the greatest importance. Among the attractions of Mr. Loeb we have had Ysaye, Bonci, Wüllner, the Damrosch and Russian orchestras, Kitty Cheatham, Harriet Ware, Cecil Fanning, Schumann-Heink, Melba, Kubelik, Mischa Elman, Ysaye-Gowsky-Gerardy trio and Louise Tetrazzini.

Another who has helped the cause of good music in this city is Bentley Nicholson, who gave New Orleans opportunities for hearing song recitals of the great composers of Germany, France, Russia, etc. Mr. Nicholson is now residing in New York City, where he is continuing his work as interpreter of the song.

Yet another important contributive factor in the present musical interest may be found in the brilliant work done by the late Albert C. Phelps during his all too brief career as musical critic on the New Orleans *Item*. While in control of this department Mr. Phelps not only headed a publicity campaign for the cause of good music, but gave of himself generously in an effort to raise the standard of critical taste to the high level of his own.

But to return to the Philharmonic Society, the development of which society is interesting as an example of what may be done, given the proper incentive and business acumen to carry out the project. After its establishment and appointment of the usual officers and board of directors, selected for the most part from among business men of wide experience, the society entered upon a period of changing fortunes, presenting excellent attractions to its loyal mem-

bers and governed by wealthy and prominent citizens, a publicity campaign constantly going forward in the papers, the question could not but arise as to a reason for this seeming apathy. How the problem was finally solved has become local history. The men who had formerly managed the society confessed defeat, capitulating to the women. The organization was completely turned over to them in May, 1912, all officers and directors being appointed from the ranks, with Corinne Mayer, a well known teacher and pianist, a woman of proved executive ability, at their head as president. Here great credit must be given the eminent pianist, Harold Bauer, who suggested the plan on which the society is now being run with such tremendous success. Within three months time the membership rose from something less than three hundred to almost two thousand. The limit of seating capacity of the Athenaeum, where all the principal musical attractions are presented, has now been reached, with, it is understood a waiting list eager to come in, and a bank account of fair proportions. A happy condition indeed, and one due entirely to the energy and clever management of Miss Mayer (the new president), the great efforts of the board of directors and to Mrs. Leon Ryder Maxwell, the secretary and treasurer, who has been an indefatigable worker, to whom the society owes a large debt of gratitude.

The Southern Circuit

The most recent and vital move made by New Orleans is toward the musical organization of the Southern territory with the laudable object of presenting a circuit of attractions traveling from city to city and thus insuring the South excellent opportunities for hearing notable artists, and of securing them at figures within reason. The credit for this idea

[Continued on next page]



No. 1, R. Emmet Va Cineadig, composer;
No. 2, Mark Kaiser, violinist and active
worker for cause of good music; No. 3,
Corinne Mayer, president of the Phil-
harmonic Society of New Orleans; No. 4,
Harry Brunswick Loeb, local manager.

excellent work done by the Newcomb School of Music under the able direction of Leon Ryder Maxwell, may be mentioned among others as doing serious work along these lines. Under the auspices of this school of music there is a series of eight concerts given each season, the object of which is to enable music-lovers to hear local artists under the most favorable conditions. The Newcomb School of Music has just late-

THE STORY OF NEW ORLEANS'S RISE AS A MUSIC CENTER

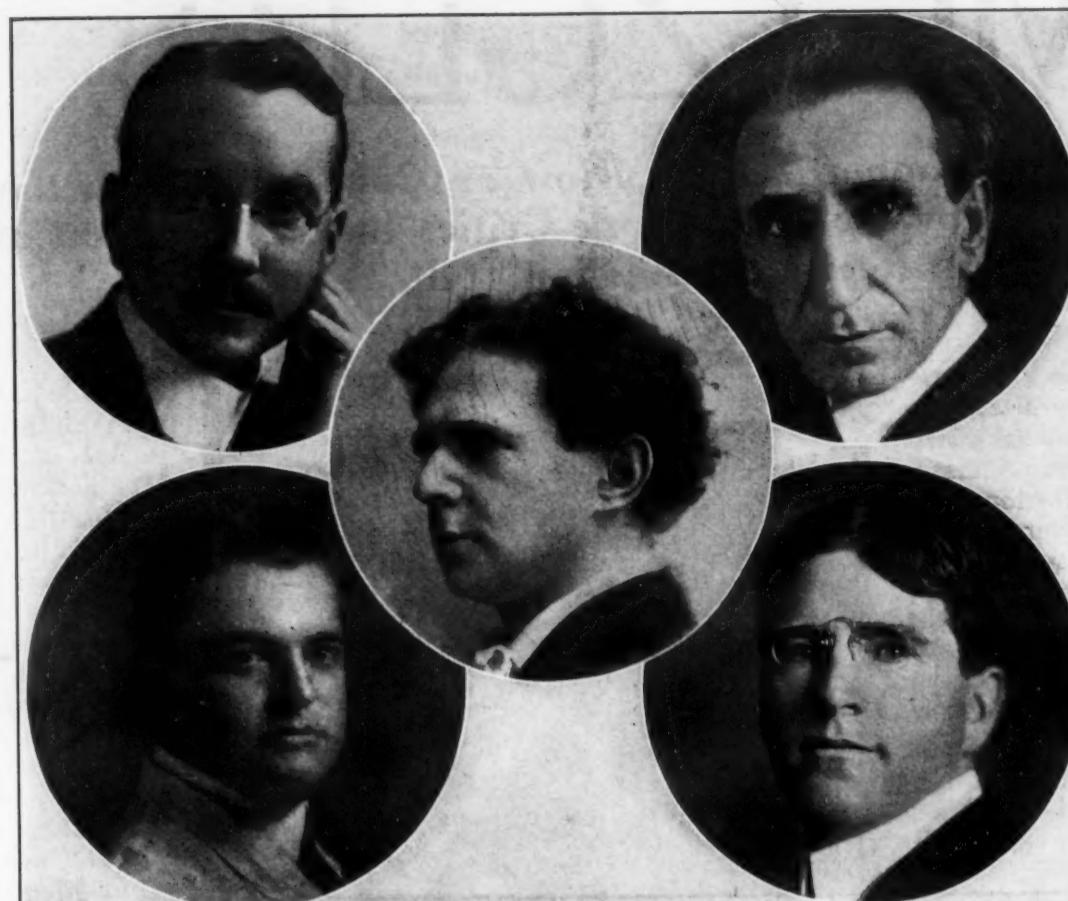
[Continued from page 4]

may be given to Mrs. M. B. Trezevant, member of the board of directors of the Philharmonic Society and one of our most accomplished pianists, and at her suggestion was taken up during the past Summer by Mr. Trezevant, who in his capacity as general manager of the New Orleans Association of Commerce was in a position to interest his fellow executives of other commercial bodies, and through them reach the officers of musical societies and local managers of neighboring cities. The cities already approached in this matter and which promise to aid in creating a demand for the proposed subscription series of five attractions are Atlanta, Montgomery, Birmingham, Mobile, Memphis, Little Rock, Dallas, Houston, Galveston, San Antonio, El Paso and Meridian.

Realizing the important position of the Philharmonic Society as perhaps the largest and most flourishing organization of its kind in the South, Miss Mayer, as president, is acting with her accustomed foresight in placing the society at the head of this movement for organization, which, if carried out, will be of untold advantage in the booking of the best attractions through the South.

Of unusual interest to musical New Orleans is the recent announcement of the founding of a new orchestra, with Ferdinand Dunkley director. This organization, which has the endorsement of the Philharmonic Society, will be known as the New Orleans Philharmonic Orchestra, and great preparations are now going on to make its first concert during the latter part of March a big success.

In looking over the field of musical activity in New Orleans it is a matter for congratulation that the outlook has grown brighter from year to year, and that the city is at present supporting a



Upper left hand, Ferdinand Dunkley, founder of the Choral-Symphony and conductor of the New Orleans Philharmonic Orchestra; upper right hand, Chevalier Giuseppe Ferrata, composer and director piano department, Newcomb School of Music; center, Severin O. Frank, conductor New Orleans Symphony Orchestra; lower left, Philip Werlein, guarantor French Opera season and active worker for cause of good music; Bentley Nicholson, tenor

greater number of high class attractions than ever before.

With a very brilliant and successful season of French Opera just brought to

a close, the Philharmonic and Loeb attractions occurring frequently, two symphony orchestras bidding for favor, the many clubs and study classes drawing

was played with a solidity of tone, a richness and volume that made it an inspired song through all its four movements.

Bach's C Major Suite for 'cello alone gave Mr. d'Archambeau an opportunity to demonstrate his ability. The Belgian 'cellist played this superb old music with due regard for its lines and with a command of its technics that was more than adequate.

He succeeded in holding his audience's attention throughout and was given a rousing reception.

At the close of the program the audience stood for fully five minutes applauding the four players as they returned to the stage to bow. "Bravos" rang through the house as a large laurel wreath, with gold decorations, was presented to the quartet. In the audience were Mr. and Mrs. Franz Kneisel, Mr. and Mrs. Willem Willeke, Olive Mead and Thuel Burnham, while in a box Loudon Charlton applauded his star quartet enthusiastically.

Edward de Coppet, founder of the Flonzaley Quartet, was the guest of honor at a dinner given after the concert at Sherry's by the subscribers of the organization.

A. W. K.

PROGRAM OF NATIVE WORKS

Manuscript Society Gives Hearing to American Composers

The third private meeting of the Manuscript Society of New York was held at the National Arts Club on February 27, the program being devoted pleasurable to compositions by American musicians. Eleanor Everest Freer, of Chicago, was represented by Two Lyric Studies for the piano, op. 3, played by Lisbet Hoffman; Beatrice Bunn, of

St. Louis, by five songs for soprano, "The Inlander," "Dawn," "Spring," "Paradise," and "Call of the Wind," sung by Maryon Martin, accompanied at the piano by F. W. Riesberg; Bertha Remick, of Boston, by three piano pieces, "Melpomene," "Erato" and "Euterpe," played by the composer, and three tone-pictures interpreted in rhythmic pantomime and dance by Mildred Anderson, with the composer at the piano.

William Simmons, the young American baritone, won a fine success singing three songs by John Prindle Scott. These were "I Know in Whom I Have Believed," "John o' Dreams" and "The Ballad of Johnnie Sands." He was much applauded.

their quota of students, and the prospects of an organized musical South, we have every reason to congratulate ourselves on past achievements and turn hopefully toward the future for the fulfillment of the larger promise that it holds.

DAVID BARROW FISCHER.

NEW FRENCH MUSIC HEARD

Introduced by Richard Platt at His Boston Piano Recital

BOSTON, March 9.—This afternoon in Steinert Hall Richard Platt, pianist, played compositions by Florent Schmitt, Gabriel Grovlez and Roger-Ducasse. Other music on the program was the F Minor Variations of Haydn, Mendelssohn's Prelude and Fugue in F Minor, Grieg's Ballade—the set of variations—in G Minor, the brilliant Rhapsodie of Ernst von Dohnanyi, the E Minor Waltz and the Andante Spianato and Polonoise, op. 22, of Chopin.

Mr. Platt, an unusually sensitive musician, played with more than his customary confidence and aplomb. He gave an effective performance of the Mendelssohn Prelude and Fugue, and colored the Ballade of Grieg in a characteristic and sympathetic manner. He seems especially appreciative of the art of Grieg.

As for the new music, its capable performances aside, it could not be said to have unusual value. The one piece that appeared to have an original idea back of it was Florent Schmitt's "Parfum Exotique," a piece with a curious dusky Oriental atmosphere, a piece that smells of the harem and the Orient. In rhythm, in rich and exotic harmony, the initial idea of the composition is very interesting, and yet it is not developed with unflagging strength of invention. It remains an isolated phrase with a perplexing and fascinating flavor rather than a complete musical thought.

A second number by Schmitt, "Tziganiiana," is a harmless little piece in the gypsy manner, one of its virtues being its brevity. A third piece, "Brises," is an arpeggio study with modern harmony—interesting as such, but of little permanent value. As for Gabriel Grovlez's "Westminster Abbey," one of a group of three "Impressions of London," there could be nothing more arid and labored. A Barcarolle by Roger-Ducasse was no better.

O. D.

Egenieff Back in Berlin

BERLIN, March 7.—Franz Egenieff, the German baritone, has returned to Berlin after his tour of the United States.

TORONTO FESTIVAL PERSONAGES "SNAPPED" IN LEISURE MOMENT



Several of the Important Figures in Toronto Choral Festival Under Dr. Vogt's Bâton

AMID the many activities of the Mendelssohn Choir's recent festival in Toronto, the photographer found a group of the important personages at leisure long enough for him to take a snapshot. Among those in the picture are the following, left to right: Top row, Mrs. Clark, Frederick Stock, conductor of the Chicago Symphony Orchestra; Dr. A. S. Vogt, conductor of the Mendelssohn Choir; Mr. Otis of Chicago. Lower row, Mildred Potter, one of the soloists; Frederick J. Wessels, manager of the orchestra; Mrs. A. S. Vogt and Florence Hinkle, another American soloist.

Julia Claussen a Popular Favorite with Chicago Opera Company's Patrons

After two season's service with the Chicago-Philadelphia Opera Company, Julia Claussen, the distinguished Swedish contralto, has established herself in high favor with opera patrons in Chicago, Philadelphia and New York.

She has been lavishly praised during the season just ended for her striking dramatic and tonally beautiful impersonations of *Ortrud*, *Carmen*, *Delilah*, *Azucena*, and other rôles.

Versatile as Mme. Claussen has shown herself to be in operatic répertoire she has found time to explore a wealth of classic song literature and her music-

rack is literally lined with the best representative *lieder* extant. And withal the singer is a devoted wife and mother.

Like most of the prominent opera singers of the day, Mme. Claussen has had numerous concert engagements, all of which have called forth critical appreciation of a high order. Her only New York appearance, at the concert of the American-Scandinavian Foundation in Carnegie Hall, was a distinct success. She is now on tour with the Chicago Opera Company as far as the Coast and among other rôles will sing that of *Kundry* in "Parsifal." Mme. Claussen's appearances, last season, in Wagnerian opera made a most profound impression.

Ottlie METZGER'S Triumph

Famous Contralto of the Hamburg Opera, Now on Concert Tour in the United States Wins
Unanimous Approval of New York Critics on the Occasion of her Début
in Recital at Aeolian Hall, February 28.

THE NEW YORK SUN

Ottlie Metzger, contralto from the Hamburg Opera, gave a song recital yesterday afternoon in Aeolian Hall. Mme. Metzger was heard here last season with the Philharmonic Society, when she made a favorable impression, but when the finer qualities of her art were not so well disclosed as they were yesterday. * * * Mme. Metzger demonstrated conclusively her claim to a place in the front rank of lieder singers.

Her voice is a genuine contralto of depth and power and having a good range. * * * Mme. Metzger knows how to impart much variety of quality to her voice, thereby filling her songs with expressive tints and enriching her remarkably good dynamic nuancing with the added charm of color. Her enunciation proved to be of the highest finish in French and English, as well as in German. Her English indeed might well serve as a model to our native singers, so clear, so natural and so refined was it. Her phrasing showed a keen feeling for the meter and the rhetorical balance of the text, as well as for the musical structure.

Her interpretations were all strongly dramatic in style. She knows well how to fill the utterance with emotion and to impart vitality to her delivery by artistic disposition of emphasis and tone. Insight, understanding and feeling marked her singing, and when humor was required, as Schumann's "Kartenlegerin," it was provided abundantly, but without loss of dignity. In short Mme. Metzger's recital was one of the most noteworthy heard in this crowded season, and the singer should at no future appearance want for a large audience.

NEW YORK TIMES

Mme. Ottlie Metzger, who appeared with the Philharmonic Society last season as soloist at a pair of its concerts, made no such revelation of her voice and her interpretative art as she made yesterday afternoon at a song recital which she gave in Aeolian Hall. She is a contralto of deep range, whose voice also extends upward with power and quality; a voice of unusual richness, a true contralto. It is well equalized throughout its range, and there is much in her technical employment of it that can be reservedly commended. * * * It is a remarkable voice, capable of potent expressiveness, responding to her demands upon it in an unusual measure.

Mme. Metzger is a dramatic singer, and this fact is continually in evidence in her singing of lieder, to which her program of yesterday was largely devoted. * * * There have been few singers recently heard here who could so profoundly impress an audience, so inescapably impose a moral, and exhaust all its emotional possibilities as she did in this recital.

Such songs as Schubert's "Der Zwerp" and "Die Fahrt zum Hades," Weber's "Volkslied," (its title should be "Heimlicher Liebe Pein,") op. 64, No. 3; Schumann's "Die Kartenlegerin," Liszt's "Die drei Zigeuner," Augusta Holmes's "L'Heure du pourpre," Alexander Macfadyen's "Inter Nos," Howard C. Gilmore's "Hame to the Hielands," Mary Turner Salter's "Cry of Rachael," allow of little relief; and these were her first two groups. In declamation and phrasing Mme. Metzger reached a high degree of excellence. Her enunciation is admirable. In the English songs, Macfadyen's and Miss Salter's, her English was very nearly flawless, and even in the Scottish one—though the Scotisms are few—she seemed to be equally at home.



The dark color of her voice emphasized and heightened the prevailing note of passionate intensity that runs through most of these songs, and her interpretation of them was profoundly impressive, of moving, emotional power. Such a tragical vehemence as she gave to Mary Turner Salter's "Cry of Rachael" is not often to be heard, nor so intensely to be felt. The rhapsodical irony of Liszt's "Drei Zigeuner" was admirably reproduced. Hugo Wolf's "Der Freund" made so deep an impression that she had to repeat it.

NEW YORK HERALD

Having confined her previous appearances in the city to concert work, Mme. Ottlie Metzger, a German contralto, gave her first American song recital yesterday afternoon, in Aeolian Hall.

Her program was composed of numbers that made no bid for popular appeal, as it was a serious offering, but before she had sung three songs she convinced her audience that she is one of the greatest lieder singers heard here in years. Her voice is of phenomenal depth, the low notes being almost masculine in sonority and fullness, and she employed these to the fullest advantage in giving dramatic force to her singing.

Even more compelling than her voice were her interpretations and diction. Unlike many other German singers, she indulged in no exaggerations of enunciation, such as hissing sibilants; yet every word of her singing in German was easily understood. Hardly less happy was she in her English and French songs.

Her interpretations really were master bits of dramatic art. The sombre and tragic moods are her forte, judging by yesterday's recital. Her program was chosen chiefly in this vein, so if any criticism is to be made of her singing it is that it was a bit abundant of the mood sombre. But intensity of delivery held the audience spellbound.

Such singing of Schubert's neglected "Der Zwerp" and "Die Fahrt zum Hades" and of the familiar Liszt's "Die drei Zigeuner" has seldom been heard here.

NEW YORK WORLD

Music patrons who went yesterday afternoon to Aeolian Hall to hear the first New York song recital of the German mezzo-soprano Ottlie Metzger were fortunate.

This fine artist made a hurried visit to this city last season for two appearances with the Philharmonic Orchestra, which were successful in spite of the unpleasant consequences of an ocean voyage.

Yesterday the Hamburg opera singer faced an American audience under more propitious circumstances. And in the course of her recital she demonstrated that she is an exceptionally fine lieder singer.

Schubert's "Der Zwerp" and "Die Fahrt zum Hades," which opened the program, enabled Mme. Metzger to display her rare dramatic expressiveness to particular advantage. * * *

Mme. Metzger showed herself versed in the art of tone color, and her joining of musical and dramatic elements was often sure and intelligent. * * *

In her interpretation of songs by Weber, Schumann, Liszt, Strauss, Hugo Wolf, Mahler, Mary Salter, Augusta Holmes and others, the singer disclosed resources of a very high order, and her further appearances should be artistically helpful and interesting.

NEW YORK PRESS

Mme. Ottlie Metzger, a distinguished German contralto from the opera in Hamburg, gave her first recital in New York yesterday afternoon in Aeolian Hall before an audience that expressed approval in most emphatic terms.

As Mme. Metzger had made a quick trip to America last season for the sole purpose of singing a few times with the Philharmonic Society in Carnegie Hall, she was not quite a stranger to New Yorkers. But she put her powers to a greater test yesterday, of course, in a program that included songs by Schubert, Weber, Schumann, Liszt, Holmes, Macfadyen, Howard Gilmore, Mary Turner Salter, Wolf, Strauss and Mahler.

That nature had been most generous with Mme. Metzger no one would be likely to question. Her voice is large, vibrant, powerful. In more than one respect she reminds one of Kirkby-Lunn. * * *

NEW YORK AMERICAN

Ottlie Metzger, the distinguished Hamburg contralto, gave her first American song recital yesterday afternoon, at Aeolian Hall, in the presence of a large and delighted audience.

The art of Mme. Metzger is surprising in its honesty and breadth. Nor does its breadth at all exclude a beautiful delicacy of expression. The Hamburg artist's voice is noteworthy for its great power and its uncommon purity. And it is used with quite extraordinary skill.

The clearness of Mme. Metzger's enunciation is as remarkable as the facility with which it was exemplified in dealing not only with German, but also French and English songs.

MUSICAL AMERICA

Interpretative ability this singer has in a degree which is almost unheard of in an operatic artist. She knows the frame that is set around lieder singing and she keeps her portrayals within it. There is no theatrical effect in her way of interpreting even highly keyed conceptions; her work is always in keeping with the concert platform. With this in her favor Mme. Metzger has the first obstacle in an opera-singer's path out of her way.

MEPHISTO'S MUSINGS



Dear MUSICAL AMERICA:

Of the four novelties produced by Signor Gatti-Casazza this season, at the Metropolitan, I prefer the Italian opera, "L'Amore dei tre Re," by Montemezzi. That opera has a gripping story. It affords opportunity for the greatest artists to show, not only how they can sing, but how they can act. It is not too long. At no time does it weary. The music is of a very high order. The opera is replete with that human interest which is, after all, one of the great requirements for a work of this character.

After that I would place "Rosenkavalier," which has delightful moments, but depends too much upon an unpleasant, wornout theme, namely, the amorous old man, who is fooled in his amours. It belongs to the old style of artificial opera and drama, to what might be called the "powder, paint and puff period."

In with these works I would certainly place Victor Herbert's "Madeleine," which, while it is only in one act, has a charming plot and gives Mme. Alda ample opportunity to display her versatility, as well as her voice.

Last of all we have Charpentier's "Julien," where the interest is practically concentrated on one character, that of the poet. As I wrote you last week, it does not appeal to me, and I do not think, in the end, will appeal to the American taste.

The reason why I do not think it will appeal to the American taste is that it is permeated by a degenerate pessimism, of which absinthe, cigarettes and sexual promiscuity are the progenitors. Now, if the Americans are anything, they are optimists. They believe in everything and everybody, and particularly do they believe in themselves, besides which the majority do try to lead a fairly sane and healthy life.

The philosophy of "Julien" recalls Monsieur Offenbach's "La Jolie Parfumeuse," in which one of the characters sings "Tout ici bas est folie et mensonge," which I will translate, "all here below is folly and falsehood."

I have heard that the eminent Giorgio Polacco, the conductor who gave such a remarkable rendition of the opera on the first night, had feared that the American public, being much given to material things, would not understand the idealism and poetry of "Julien," and especially would not appreciate its mystic side.

There is enough intelligence on a first night at the Metropolitan, among the French, Germans, Italians, English, Russians, Spaniards, Cubans, and others, not to speak of the cultivated Americans who assemble on such an occasion, to appreciate about anything that can be written by any living composer and librettist.

In fact, as I have tried to say before, I think any opera or any singer that is accepted by a first-night audience at the Metropolitan, has passed before the

most capable and critical audience to be met with anywhere on earth.

One of the supposedly strong points of Charpentier's work is that it depicts in the final scene, the "gay life of Paris."

Of all the unexploded humbugs that ever existed, it is the humbug that Paris is a gay city. To anyone who visits Paris to-day, and who can go back, as I can, to the time of the Third Empire, the effort of Paris to be gay, for the sake of Americans and other fools with money who go there as Gus Thomas once said, "to lead a double life for half the price and get left," to any such person, I say, the present gaiety of Paris is of the most banal, cheap and ghastly character.

It was with particular pleasure, therefore, that in reading the magazine section of the New York *World* last Sunday, I found that Karl K. Kitchen gave a graphic account of poor, old Paris, in which he states that, after a night in Berlin, the French capital is like a city of gloom. The Folies-Bergère and Moulin Rouge, so much discussed, are dismal, and a Bowery burlesque show is naughtier. There are only foreigners to be seen in the celebrated Abbaye, and the gaiety consists in tossing celluloid balls at visitors. As for Maxim's, so much written about and lauded, it is a small and tawdry restaurant, where you find only Americans and Englishmen, trying to fuddle themselves, in doubtful company, with second-rate champagne.

And as for Montmartre!

Go to Coney Island and—forget it!

* * *

That was a direct challenge to the critics by the Aborns, the managers of the Century Opera Company, in your last issue. They put it up to the critics, who had condemned the poor librettos in English of the various operas produced, that the critics should get to work and produce good librettos in English, at least of the principal operas, which, the Aborns state, they will be only too happy to accept and pay for at good prices.

Evidently here is the opportunity which our good friend, Charles Henry Meltzer, of the New York *American*, has been waiting for, for years, and no doubt he will be only too willing to profit by it. But as to whether his ideas of remuneration and the Aborns' ideas of remuneration will meet is an open question.

Indirectly, one of the critics, to wit, Mr. Pierre V. Key, of the New York *World*, answers the Aborns by formulating a formidable indictment as to the shortcomings of their management during the past season.

These include "a lack of atmosphere"; a season altogether too long, by at least two months; attempting too much for the organization, thus sacrificing quality to quantity, and necessitating the overworking of the chorus, and of the principals; giving eight performances a week, which made it imperative to rush rehearsals, at the consequent expense of thoroughness; failure to raise the artistic level of the orchestra; toleration of weak vocal spots in the chorus, and stilted action on the stage by many members of the chorus; absence of a first conductor of highest rank; indifferent conducting by the second conductor; the need of a chorusmaster of exceptional capacities; failure to engage a first-class *répétiteur* to coach the company, and the practice, in certain directions, of false economy.

Now, on some of these points I will agree with Mr. Key. I think one of the causes of whatever criticism the Aborns have laid themselves open to is the fact that they bit off more than they could chew. No organization, even a much greater organization than the one they have, would have been able to produce a different opera every week and do it well.

I will also admit that there is a certain lack of atmosphere to the performances. This, however, is largely due to the lack of proper rehearsals, and the whole per-

forming body being overworked. You know, there is such a thing as a limit to the endurance of an orchestra and of a chorus.

I cannot agree, however, with Mr. Key's poor estimate of the principal conductor, Alfred Szendrei. Whatever success has been won by these performances is largely due, not only to the capacity, but to the indefatigable work, under almost arduous conditions, of Mr. Szendrei, who has shown that if he had had such conditions, for instance, as exist at the Metropolitan, he would have won high praise—and deservedly so.

Considering the means at his disposal and the difficulties he had to overcome, Mr. Szendrei has simply done wonders, and it is not too much to say that he has been one of the main props, and one of the brightest spots of the entire season at the Century Theater.

* * *

Whether the Aborns will accept criticism I neither know nor care, but I do know that it is but bare justice to accord them recognition for having accomplished almost a miracle.

They had a new, untried organization. They had an auditorium, generally regarded almost as a morgue for musical and dramatic enterprises—unpopular, inaccessible. They had prejudice to overcome, on the part of many who associated them with the cheap and the colorless in operatic enterprise. Even with the aid of the Metropolitan, in the way of scenery, etc., they had a gigantic task before them.

That they did as well as they did is greatly to their credit and augurs well for the future.

* * *

Some of the charges Milton Aborn recently answered in one of the evening papers, in discussing the remedies proposed by Dr. Richard Strauss, to overcome what the worthy doctor calls "Germany's operatic misery" in the smaller cities, by making triple operatic alliances among towns with a population of between 25,000 and 50,000, so that, by pooling their funds, they could afford to engage a first-class managing director, and provide him with sufficient means to secure a decent instrumental and singing organization.

The fact that so eminent an authority, composer and musician as Dr. Strauss speaks of Germany's "operatic misery" should go far to support the contention which your Editor has been making in his public speeches, namely, that all that glitters in the operatic world, in the Fatherland, is not gold, and that while there may be two hundred opera houses there, and consequently a certain amount of opportunity for young singers, especially Americans, to get practice, the general standard of the performances in these two hundred opera houses is, to be frank, such as would not be tolerated in the United States—even at the low prices charged abroad!

* * *

This reminds me that another illustration of the soundness of the propaganda being made by your Editor was afforded about three weeks ago, when Mabel Garrison, a young American singer, appeared at a Sunday night concert at the Metropolitan and scored an instantaneous success. The press was most favorable to her.

Now, this girl is purely an American product, and owes her training to that most distinguished coach, Oscar Saenger. I am glad to see that in many of the press notices Mr. Saenger was given due credit.

It would eliminate a good deal of heart burning and subsequent controversy, if, when a young singer makes a *début* of importance the critics would squarely state the name of the teacher, or teachers, to whom she owed her success.

* * *

After his various adventures in the Southwest, Ignace J. Paderewski re-

turned to New York, appeared at Carnegie Hall, and, it can be said that once again he came, played and conquered. Much of his playing was unquestionably ravishingly beautiful. At other times, however, he did not seem at his best, and while I do not want to bring out the old apple of discord, there were certainly moments when he did abuse the piano most unmercifully. But, in the main, he has not played to such advantage in a long time, and that was shown by the spontaneous enthusiasm of the audience.

There is one thing Paderewski does, which appeals strongly to me, though there are some who seem to regard it as a trick—namely, that he has not only the stage but the auditorium darkened. In this the great virtuoso shows not only a consummate knowledge of human nature, but a consummate knowledge as to the limitations of human power to appreciate anything, especially an artistic performance.

Let us say that we place the power of appreciation at one hundred. If twenty per cent. of this power is detracted by noticing and observing people in the audience, and if twenty or thirty per cent. more be subtracted by the eyestrain in concentrating the vision upon the pianist and following his movements, it is clear that only fifty per cent. of the capacity of appreciation is left for the music itself.

Now, if we darken the auditorium, as well as the stage, and so prevent people from watching one another, as they always will do, more or less, and also from watching the pianist, it is clear that pretty nearly the entire power of appreciation will be concentrated upon the music itself, and for that reason I think that Mr. Paderewski's innovation might be followed to great advantage by other pianists, and sometimes even by singers—though darkening the auditorium and the stage, let me observe, will not turn a mediocre player into a Paderewski!

* * *

Friends of the great virtuoso reply to the criticism that he is disdainful of the audience by keeping them waiting from twenty minutes to half an hour after the advertised time, by saying that, in the first place, Mr. Paderewski wishes the entire audience to be seated before he begins to play and that he makes up for keeping some waiting by responding to encores after the concert, often playing for half an hour more. If anybody should be criticised it is the late comers!

* * *

I do not know who it is that writes the special interviews and articles on musical subjects in the New York *Herald* on Sunday, but several times, recently, I found myself reading them not only with interest, but with satisfaction, for the reason that they represent not only my own views, but views which for years I have been endeavoring to place before the public.

In an interview in the *Herald* last Sunday that most delightful singer, Julia Culp, told how she prepares her songs. She says that first she learns the words and tries to grasp all the inner meanings that they are supposed to have. After that she just sings. Then she runs over the songs with her accompanist, who will suggest changes. Later she will sing them alone, without the piano. The interpretation, she says, she does not study out in a mechanical way, but it is gradually worked out by singing the song over and over, keeping in mind the meaning that may be conveyed by the words.

This, I believe, is also one of the points which your Editor makes, particularly when he is addressing a large body of students in one of our conservatories, namely, that the attitude of the singer, whether of songs or oratorio or in opera, must be entirely changed; that nowhere should music be regarded as an opportunity for the display of the beautiful

[Continued on next page]

MEPHISTO'S MUSINGS

[Continued from page 7]

notes a singer may have in the throat or for the exploitation of personal charm or a beautiful costume, but that a song should be regarded as poetry set to music, and consequently, in order to get the full meaning of the combined work of the poet and composer, the words should be studied by themselves, the music by itself, and then the two should be combined.

One of the great reasons why the enunciation of so many singers is faulty is that they have never looked upon the words of a song, or even of an opera, as amounting to anything. They pay them no attention whatever. The result is that much of the effect they might have made is lost.

* * *

The papers report the death of Effie Germon. Old-timers of the days of the celebrated Shook and Palmer Dramatic Company at the Union Square Theater, of the notable company Lester Wallack had on Broadway, will remember her as one of the most valuable and sincere actresses of that time.

It will, no doubt, interest many of her admirers to know that her first husband was Carlo Patti, the brother of Adelina Patti. After some years of a more or less tempestuous married life, she divorced him. Carlo Patti lived in the South, and whenever Adelina Patti traveled there she always made it a point to see him.

After her divorce from Patti, Miss Germon married a member of the dramatic profession.

* * *

It will rejoice the hearts of many to hear that Mme. Gabrilowitsch has just

made a most successful début, as a singer, in Berlin. The wife of Ossip Gabrilowitsch, you know, was Clara Clemens, the daughter of Mark Twain. Before she married Gabrilowitsch, the distinguished pianist and man of letters, she had attained considerable success on the concert stage in the United States, so that I was not at all surprised to hear that she had done so well in Berlin, before an unusually critical audience. Gabrilowitsch accompanied his wife, and then aroused enthusiasm for himself with Chopin's B Minor Sonata.

I cannot let the opportunity go without recalling my first meeting with Mark Twain, which was in London, very nearly half a century ago, at the house of Bate-man, who was the American manager who introduced Henry Irving to success and fame. I well remember the discussion that I had, on that occasion, with a number of English literary men of prominence, who laughed themselves sick over Mark Twain's jokes, all of which were new to them, and especially his dry way of telling them.

I insisted that Mark Twain was not a professional humorist, but a sound and serious philosopher, who, appreciating the low standard of intelligence of most of the people that he met, clothed his wisdom in humor.

The Englishmen did not like it—but I was young then, and, I presume, foolish enough to be frank, even at the risk of being offensive—a disposition that I think you will admit is still being maintained by

Your
MEPHISTO.

Max Reger has been orchestrating a number of Schubert's songs and now he will take some of the Brahms songs in hand for similar treatment.

BUTT-RUMFORD SEATTLE VISIT

Artist Couple Warmly Welcomed—Local Musicians in American Program

SEATTLE, WASH., Feb. 28.—Clara Butt and Kennerly Rumford gave a concert last Sunday afternoon before an enthusiastic audience. Both artists were in excellent voice and gave a program quite different from the one offered by them in this city last Spring. Mme. Butt's numbers included "O Don Fatale" from Verdi's "Don Carlos," an old Bretagne air, "L'Angelus," and the old German "Joyous Easter Hymn" and a group of songs by Brewer and Liddle. Mr. Rumford sang "A Ballynure Ballad" and "Largo al Factum" from "The Barber of Seville" in a decidedly pleasing manner. Mme. Butt was recalled many times and responded to several encores.

William Murdoch, pianist, played several solos with good taste and technic, and pleased especially in his Debussy numbers. Harold Craxton accompanied with fine finish and discretion.

A program devoted to the works of American composers was given by the Musical Art Society last Monday evening. The program was prefaced by a short talk on American music by Ruth Durheim. An Arthur Foote Trio was well played by Romayne Hunkins, pianist; Arthur Hunkins, cellist, and W. R. Hedley, violinist. Charles Stone Wilson, baritone, offered a group of songs by John A. Carpenter, which aroused unusual interest by their charm and individuality.

C. P.

W. L. Hubbard Gives Opera-Talk Before Harvard Students

BOSTON, March 7.—Conspicuous on his list of engagements during the past week was that on Friday evening, March 6, when Mr. W. L. Hubbard, of the Boston Opera Company, gave his "opera-talk" on "The Tales of Hoffmann" and "The Secret of Suzanne" before the students of Harvard University in the Harvard Union, Cambridge, Mass. Mr. Hubbard was, as usual, assisted by his piano accompanist, Floyd M. Baxter. There was a large attendance of the students, who were most demonstrative.

W. H. L.

SEEK GUARANTEE FOR WASHINGTON ORCHESTRA

An Appeal Being Made to Public for \$60,000—Miss Goodson and Mme. Culp Give Delightful Recitals

WASHINGTON, D. C., March 6.—Plans for a single performance of the Washington Symphony Orchestra on April 14 are well under way by the director of that organization. Owing to lack of financial support the orchestra has been unable to offer its usual series of performances that have been a feature of the national capital for four seasons. An appeal is again being made to the public to raise a fund of \$60,000 for the permanent maintenance of the organization. A similar appeal was made a couple of years ago by J. Martin Scranage, who as manager and treasurer steered the Washington Symphony Orchestra through troubled financial waters during past seasons, but the call was not substantially answered. Mr. Scranage resigned this position about a year ago, but he still remains one of the interested directors, and his place as manager and treasurer is now assumed by Dick Root.

One of the most thoroughly artistic and delightful concerts of the season was that of Julia Culp and Katharine Goodson, under the local management of T. Arthur Smith. Mme. Culp sang a number of Schubert songs and a group by Hugo Wolf with that inimitable charm for which she has received such high praise. Her dainty interpretation of a series of old English ballads was warmly received. There is ease and beautiful tone in Mme. Culp's singing, while her personality is always captivating. Miss Goodson is an artist of versatility, brilliancy and beautiful technic. She is masterly with the instrument. Her numbers included works by Mozart, Brahms, Chopin, Rubinstein, Hinton and Liszt. As usual, Coenraad v. Bos made a sympathetic accompanist.

W. H.

Professional Tenor—I sometimes wonder why I never reached success in life. Candid Friend—There have been too many bars in your way, my boy.—*Philadelphia Press*.

CAROLINA WHITE

Soprano of Philadelphia-Chicago Opera Co.

Success as "Maliella" in
at Metropolitan Opera

Press Comments:

EFFECTIVE IN VOICE AND ACTION

Carolina White as Maliella was as effective as ever in appearance, voice and action.—N. Y. Eve. World, Feb. 25, '14.

IN BEAUTIFUL VOICE

Carolina White—the original Suzanne, by the way—repeated her striking impersonation of Maliella in beautiful voice.—N. Y. Eve. Sun, Feb. 25, '14.

BEAUTIFUL IMPERSONATION

Carolina White was Maliella, and this beautiful American admirably impersonated the impetuous, willful maid, whose coquetry and vanity brought about such tragic results.—Brooklyn Eagle, Feb. 25, '14.



—Photo by Matsene

"The Jewels of the Madonna"

House, N.Y., February 24

UTMOST DRAMATIC INTENSITY

Carolina White was heard as Maliella. Miss White's acting was of the utmost dramatic intensity and her singing powerful and convincing.—N. Y. Eve. Mail, Feb. 25, '14.

IS ON A PAR WITH CALVE'S CARMEN AS AN INDIVIDUAL CREATION

Mme. White is peculiarly adapted in voice and appearance to this gypsy-like character, a combination of Carmen and La Navarraise. This creation is one of Mme. White's best achievements, and it does not seem as though any other artist before this public could be as well suited to it as this American artist. She has added to its dramatic side very much since first she sang it, and it is now on a par with Calve's Carmen as an individual creation. Mme. White was in splendid voice and sang beautifully.—Brooklyn Standard Union, Feb. 25, '14.

WEINGARTNER'S FAREWELL TO VIENNA

Two Stirring Philharmonic Concerts and a Recital by Husband and Wife Precede Departure for America — Burning of Rome Depicted in Ultra-Modern Music—Marguerite Melville's Triumphant Tour

VIENNA, Feb. 21.—Between the two last Philharmonic concerts, the seventh and eighth of the cycle, on Sunday, the 8th, and Sunday, the 15th of February, Felix Weingartner conducting, came Lucille Marcel's concert with him at the large hall of the Konzerthaus. The first number of the program was the overture to Gluck's "Alceste," forming the happy step to the beautifully sung air, "Divinités du Styx," from the same opera, even as later in the evening the Vorspiel to "Tristan und Isolde" led fittingly to the "Liebestod," for a first time sung in public by Frau Weingartner, and sung with surpassing beauty of expression. These, as also the prayer from "Tosca," were with orchestra accompaniment, and it was wonderful what power and wealth of music the magic baton of Weingartner evoked from the small number of musicians. The interspersed songs by Brahms, Beethoven, Schumann, Mozart and others were deliciously sung and delicately accompanied on the piano by Weingartner, two charming songs by him concluding the official program.

Each of the two Philharmonic concerts alluded to above contained an interesting novelty. That at the seventh concert, February 8, was the "Prelude to a Drama," by Franz Schrecker, a work just completed. It is noble in conception and composition, full of melody and warm orchestral coloring. The instrumentation shows the composer's peculiar gift for the fantastic.

At the final Philharmonic concert last Sunday the novelty was a Serenade by Vitezslav Novak, a composer of the young Bohemian school already favorably known here. His latest work has grace and piquant charm. The orchestra played all its numbers brilliantly, and at the conclusion Weingartner was the object of hearty ovations, and from all sides resounded the wish, "a safe return from America."

Conductor and Mrs. Weingartner left the same evening for Cherbourg, whence they sail on the *Olympic*. On their return, about the middle of April, they will at once repair to Darmstadt, in Germany, where Weingartner will superintend the preparations for his opera, "Cain and Abel," to be produced in that city on May 17, Frau Weingartner creating the principal female part of *Ada*.

Nero's Fire in Music

Prof. Franz Schrecker, whose latest composition has just been referred to, is conductor of the body known as the "Philharmonic Chor," the mission of which seems chiefly to be the production of ultra-modern novelties. At its latest concert the Chor had as principal number a work entitled "Nero's Festival Song," a cantata for tenor solo, mixed chorus and orchestra, by Friedrich Klose, a pupil of Bruckner's. In this composition excitement seems to

run rampant. It is but natural that the horrors of that night when Rome was swept by fire should be described in the most glaring colors. The constant orgy of noise is but once interrupted by a soft strain of melody. The work is undeniably of great dramatic power. Otto Wolf, the Munich tenor, sang the solo part, and his metallic and powerful voice rose triumphantly above the uproar. The chorus fairly revelled in its task.

At a recent concert of the Tonkünstlerverein a fine performance of Bruck-

ner's Ninth Symphony was given. The violinist, Aldo Antonietti, soloist of the occasion, played the Mendelssohn Concerto artistically, and as concluding number a novelty was offered in a symphonic overture by Glazounow, entitled "Das Lied des Schicksals" ("Song of Fate").

The successive cycles of "Parsifal" at normal prices and a normal opening hour continue to attract full houses. Rehearsals for the next and last novelty of the season, Franz Schmidt's opera "Notre Dame," have begun, the production to take place next month, Franz Schalk conducting and William Miller, the American tenor, singing the principal male part.

A recent letter of complaint in a leading Vienna daily from a visitor to the Volksoper that the medicine chest of that institution was not properly supplied and had not contained the remedy prescribed by the physician of the theater for his daughter, who had been taken ill during the performance, evoked from Director Simons the response, in a humorous vein: "What would it lead to if a gallery frequenter at a performance,

WANTS OPERA IN ALL GERMAN CITIES

Richard Strauss Urges Smaller Communities to Unite Their Resources

BERLIN, Feb. 28.—Richard Strauss has a scheme to provide the smaller German cities with permanent operatic and orchestral organizations of their own.

In cities of from 25,000 to 50,000 population, Dr. Strauss says there is operatic poverty. Every German city of 100,000 population or more has a municipal theater and opera house, and it is Strauss's idea that similar advantages should be afforded the dwellers in smaller communities. He suggests the formation of leagues of three neighboring cities each, which by pooling their funds could afford to engage a managing director at a salary of \$12,500 a year, with the means to equip a permanent instrumental and singing organization, which could divide the nine months between September and May among the three cities supporting the enterprise.

Dr. Strauss has also urged upon the Reichstag to take up the project advocated by Richard Wagner in 1849 to establish a great national theater of German opera.

Kroeger's "Lalla Rookh" Suite Played by St. Louis Orchestra

ST. LOUIS, Mo., March 6.—Fellow townsmen of Ernest R. Kroeger who attended the popular concert in the Odeon, after hearing his "Lalla Rookh" Suite played by the St. Louis Symphony Orchestra, under Conductor Zach, wondered how long he acquired his appreciation of life and emotion in the Orient. Although the program did not tell where he got it, it was evident, as the work unfolded, that his Oriental pictures were drawn faithfully as well as pleasingly. Mr. Kroeger was called to the stage to acknowledge the thunderous applause that followed the work. This is the second Oriental suite by the composer that has been heard here. Many years ago "Sakuntala" was played by the orchestra. Mozart, Grieg and Massenet were among the composers interpreted by the orchestra.

Committee Named to Encourage Municipal Music in Dayton

DAYTON, O., March 6.—The movement to encourage music for the many was given a decided impetus by the Board of Directors at Monday's meeting of the Greater Dayton Association. Authority having been given the president to name a committee on municipal music, Frederick H. Rike appointed Brainard B. Thresher, chairman; Houston Lowe, Ethel Stoddard, W. L. Blumenschein, Mrs. E. Morgan Wood, J. Louis Shenk, Charles K. Holstein, Mrs. Walter D. Crebs, Mary Nabber, John V. Lytle, J. Frank Kiefaber, Blanche Marot, LeRoy Tebbs, Rabbi David Lefkowitz and Henry A. Ditzel. These constitute the executive committee of the Civic Music League organized about ten days ago.

A Jolly Party After the Hamburg Concert of Marguerite Melville, the American Pianist of Vienna. From Left to Right, Concertmaster Bandler, Who Has Engaged the Pianist-Composer for a Performance Next Season of Her Quintet; Dr. Lehué, Herr Dorneville de la Cour, Frau Lehué, Marguerite Melville, Herr Saenger and Royal Kammermusiker Fini Heniques of Copenhagen, Who Played Mme. Melville's Violin Sonata with Her at Copenhagen and at Hamburg

ner's Ninth Symphony afforded keen enjoyment. Nedbal conducted and the excellent orchestra responded with masterly musicianship. The violinist, Aldo Antonietti, soloist of the occasion, played the Mendelssohn Concerto artistically, and as concluding number a novelty was offered in a symphonic overture by Glazounow, entitled "Das Lied des Schicksals" ("Song of Fate").

At a chamber music concert the Fitzner Quartet, in conjunction with Alfred von Arbter, produced the latter's Piano Quintet, a graceful composition, clearly constructed.

In the latest concert of the Concertverein, Ferdinand Loewe conducting, a notable success was obtained with the Schumann Symphony in D Minor. The piano virtuoso, Karl Friedberg, was the soloist. A Brahms interpreter *par excellence*, he played the master's Concerto in B Major in a manner to evoke storms of applause.

Hilda von Taube's piano recital in the small hall of the Musikverein building showed that the young American possesses ample intelligence and technical proficiency. Miss Taube intends making a concert tour in her native country next season.

Marguerite Melville's Tour

Marguerite Melville, the American pianist, is making a triumphant progress through the German capitals after a successful concert at Copenhagen, at which her Violin Sonata was given fine execu-

tion by Kammersänger Fini Heniques, the Danish violinist. Her tour ends in London, whence she will return to Vienna about the middle of March.

The successive cycles of "Parsifal" at normal prices and a normal opening hour continue to attract full houses. Rehearsals for the next and last novelty of the season, Franz Schmidt's opera "Notre Dame," have begun, the production to take place next month, Franz Schalk conducting and William Miller, the American tenor, singing the principal male part.

ADDIE FUNK.

Mr. Freund's Baltimore Address Hastens Club for Girl Students

BALTIMORE, Feb. 28.—Mrs. Harold Randolph has closed a deal with a real estate firm by which she obtains possession of the large brown stone house at 810 Park avenue, which is to be used as a club for girls who are attending classes at the Maryland Institute or the Peabody Conservatory of Music. The club is to be for the benefit of art students in general, and is expected to prove uplifting. The necessity of having an Art Student's Club has long been recognized in Baltimore and recently when the editor of MUSICAL AMERICA, John C. Freund, delivered his startling address at the Peabody, an impetus to the original idea was given. At present there seems every reason to believe that the necessary funds for the fulfillment of these plans will shortly be forthcoming.

F. C. B.

Pupils of the Duncan School of Dancing at Darmstadt are to appear in the open-air performance of Gluck's "Orpheus," to be given in Salzburg during the Mozart Festival week in August.

HERMA MENTH

AUSTRIAN PIANIST

St. Louis Post, Dec. 13, 1913: "Mme. Menth possesses a firm full tone, plenty of power, acute sense of rhythm."

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NEW MUSIC—VOCAL AND INSTRUMENTAL

THE new edition of the music dramas of Richard Wagner, issued by Breitkopf & Härtel, is a splendid addition to the many already extant. The piano-vocal score of "Die Götterdämmerung" is at hand.* The piano reduction has been made by the conscientious Otto Singer, the translations by Ernest Newman, the distinguished English music critic. Added to these there are an introduction and a listing of the motives

*"Die Götterdämmerung." Music Drama. By Richard Wagner. Piano-Vocal Score by Otto Singer. The English Translation by Ernest Newman. Published by Breitkopf & Härtel, Leipsic.

by Carl Waack, who, though not known in this country, shows that he understands what he has attempted to do.

The motives are numbered and are placed on a page facing the opening of each act. In the score the number of the motive appears with it. It is an ideal thing for those music-lovers who are just beginning to steep themselves in Wagnerian music and it is a handy thing for musicians who wish to refer to some specific motive in a minute's time.

The piano reduction by Mr. Singer is readily playable and embodies the most important features of the gigantic score in a manner more satisfying than any other done in years past.

Fanny S. Copeland has made a poor translation of Herr Waack's introduction.

* * *

A VOLUME called "Stevensoniana," containing musical settings by Charles H. McCurrie, of a number of poems from Stevenson's "A Child's Garden of Verses" is issued by the Alameda Music Company.*** They are songlets and not especially worth while. In musical value they are distinctly inferior to the settings of the same texts by Henry Hadley, Mark Andrews and Ethelbert Nevin. A notable feature is the German translations of the poems by Addie Funk, the Vienna correspondent of MUSICAL AMERICA.

* * *

M AURICE DELAGE is the name of a new French musician represented in the latest issues of the house of Durand by a group of "Quatre Poèmes Hindous."†

The volume contains four songs for a solo voice with piano. The titles are taken from the places where they were written; for example, M. Delage sojourned in Madras in March, 1912, and accordingly the first song is headed "Madras," the title being "Une Belle"; the second is "Lahore" ("Un Sapin Isolé"), the third "Bénarès" ("Naissance de Bouddha"), and the last "Jeypin" ("Si vous pensez").

That the composer of these songs is an ultra-modernist his musical speech discloses at once. Not that his harmonies bring forth anything that is particularly new! But his style is free, incoherent even in places, and one would not be surprised to learn that he is still a young man. Of the four songs the best is the third, which opens with a dance melody in 5/4 time, quite fascinating in effect. The second song, "Un Sapin Isolé," is unusually unsuccessful, being a setting of a French translation of Heine's "Ein Fichtenbaum steht einsam." Perhaps M. Delage thought that because Georges Hüe had made a very fortunate setting of a French version of the German lyricist's "Ich hab' im Traum geweinet," known as "J'ai Pleuré en Rêve," he might do likewise. But the finished product is not convincing. The songs are not very vocal, yet they will interest all lovers of the music that comes out of modern France.

* * *

R ICCARDO ZANDONAI'S six new songs, issued early in the Fall by the Ricordis, who stand sponsor for his compositions, now appear together under one cover.||

They are "Visione Invernale," "Ultima Rosa," "I Fue Tarli," "Serenata," "Lontana" and "L'Assiolo." It would be difficult to find a volume of new songs by any contemporary composer, barring, of course, Richard Strauss, that rivals these by this gifted young Italian. Signor Zandonai, whose "Conchita" was produced

***"Stevensoniana." Six Little Songs by Chas. H. McCurrie. Published by the Alameda Music Co., Alameda, Cal. Price 50 cents net.

†"Quatre Poèmes Hindous." Four Songs for a Solo Voice with Piano Accompaniment. By Maurice Delage. Published by A. Durand & Fils, Paris. Price Fr. 3.50 net.

||"MELODIE." Six Songs for a Solo Voice with Piano Accompaniment. By Riccardo Zandonai. Published by G. Ricordi & Co., New York, Milan. Price Fr. 6 net.

last season by the Chicago-Philadelphia Opera Company and was badly treated by the New York critics, with the one exception of Pitts Sanborn of the *Globe*, has shown in these songs a talent for writing art-songs that cannot be overestimated. All six of them are art-songs of the first rank, individual harmonically and melodically. Let no serious recital singer neglect giving them a careful examination, for they will repay him a hundred fold for the time spent. It would be advisable for the Ricordis to bring out an edition with English translations so as to make them more accessible to American singers.

* * *

THE Oliver Ditson Company, realizing that there will be a demand for new anthems at Easter time, is early with its issues.‡ From its press appear Frederick Maxson's "Blessing, Honor, Glory and Power," Frank H. Brackett's "O King Immortal," E. S. Hosmer's "The Day of Resurrection," W. Berwald's "At the Lamb's High Feast We Sing" and another setting of the same text by Paul Ambrose. There is also a reissue of Dr. Stanford's fine "Why Seek Ye the Living?"

Harvey B. Gaul is responsible for an excellent arrangement of the Normandy carol, "The Three Holy Women." There is also a set of carols by Le Jeune, Clough-Leighter, Schnecker and Manney.

* * *

I N Arthur P. Schmidt's "Educational Series" there appear a number of volumes for the piano which should arrest the attention of all serious piano teachers.**

Prominent among them are two volumes called "Fourteen Pianoforte Studies" by Fritz von Bose, op. 6. These studies are intended for the development of "modern technique," as the title puts it. Interesting musically from first to last they will be recognized at once by teachers as new material of unquestionable worth. They are well graded, the easier studies being in the first book.

"Velocity and Finger Equality," by Otto Thümer, consists likewise of two volumes in this splendid series. Herr Thümer has assembled études from Mr. Schmidt's catalogue and arranged them for his course. Grant-Schaefer, Mulder, Gurlitt, Thomé, Newton and Ailbaut, Zilcher, Meyer, Le Carpenter are some of the names of the composers of these various studies. The course is practical and should have much success.

Charles Dennée, the Boston composer, has an interesting volume of "Seventy-five Eight-Bar Studies" also in this series. Mr. Dennée has acted as adapter, editor and arranger of the material included in the volume and has done his work in an able manner, as is his wont. The eight measures are written out and then suggestions are printed at the bottom, indicating how it should be practised in various ways, whether it should be transposed to a realted tonality, etc. The value of such a volume of short studies is readily seen to be enormous.

* * *

TWO part songs for male voices by H. T. Burleigh appear from the press of G. Ricordi & Co., New York.‡ Mr. Burleigh, whose songs and arrangements have won him much popularity, shows

††New Easter Anthems for Mixed Voices. New Carols. Published by the Oliver Ditson Company, Boston, Mass.

**"Fourteen Pianoforte Studies for the Development of Modern Technique," Books I and II. By Fritz von Bose, Op. 6. "Schmidt's Educational Series, No. 103 a-b." "Velocity and Finger Equality." A Practical Course of Progressive Studies for the Pianoforte. Books I and II. By Otto Thümer. "Schmidt's Educational Series, No. 112 a-b." "Seventy-five Eight-Bar Studies in Pianoforte Technique." By Charles Dennée. "Schmidt's Educational Series No. 115." Published by Arthur P. Schmidt, Boston, New York and Leipsic. Price 75 cents each.

††"Mother o' Mine," "O Southland." Two Part-Songs for Chorus of Male Voices. By H. T. Burleigh. Published by G. Ricordi & Co., New York. Price 12 cents each.

himself again an able composer. There is a setting of Kipling's "Mother o' Mine," conceived in a vein quite remote from the popular setting by Frank L. Tours and also "O Southland" to a poem by James W. Johnson. Both choruses evince good musicianship and are well set for male voices, the peculiarities of which Mr. Burleigh seems to understand.

* * *

GORDON BALCH NEVIN, the gifted son of George B. Nevin, has a new anthem, "Peace, Perfect Peace" for mixed voices.§ It is a simple, hymn-like affair, melodious and entirely agreeable.

The part-writing is not unworthy of praise. In the "Amen" Mr. Nevin takes his tenors down to C, a place where they can hardly be said to flourish.

A. W. K.

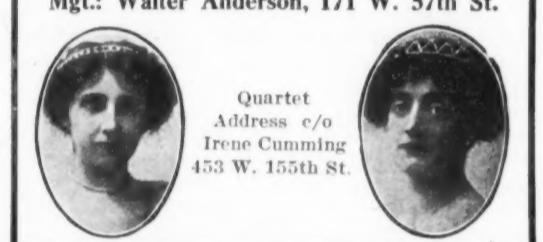
§"Peace, Perfect Peace." Anthem for Chorus of Mixed Voices. By Gordon Balch Nevin. Published by the Theo. Presser Co., Philadelphia, Pa. Price 10 cents.



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REGENTS EXAMINATIONS FOR GENERAL MUSICIANSHIP

Know Good Music When They Hear It, Says Huberdeau of Americans

French Bass of Chicago-Philadelphia Opera Company Has Watched Artistic Appreciation Grow Steadily in This Country Since He First Came Here Six Years Ago—The Attitude in Paris towards Foreign Singers

Bureau of Musical America,
Sixteenth and Chestnut Streets,
Philadelphia, March 2, 1914.

GUSTAVE HUBERDEAU, the distinguished French basso of the Philadelphia-Chicago Opera Company, has not missed a season in America since he first came to this country under the management of Oscar Hammerstein, in the season of 1908-09, and before starting with the company from this city last Sunday, on its tour of the West, he expressed in a manner so enthusiastic that its sincerity was not to be doubted his fondness for America and its people.

"You see, I have been coming to America so long now," remarked the singer, "that I have learned a good deal about your country and its ways. I have a large number of good friends here, and each Spring I depart from your shores with sincere regret."

Pleased, of course, with these complimentary observations, the MUSICAL AMERICA representative, with whom Mr. Huberdeau was talking in his apartments at the Hotel Majestic, naturally felt it his privilege to put the inevitable question as to the singer's opinion of the appreciation of good music in this country, which so many persons across the water are still prone to consider "unmusical."

"Ah, you want my opinion of the American audiences? I find the people here very appreciative of what is the best, and constantly broadening in this respect. I notice a difference each season. That which would not have been understood five years ago is listened to to-day with unmistakable understanding and enjoyment. I have sung here much in concert as well as in opera, and I have learned that the American concert and opera-goers know good music when they hear it. One must sing with real art to please the audiences here, and not only must he have the art but he must give of himself. If he is cold and lifeless, he will tire the public, no matter how fine his art. They want the soul here—emotion—as well as the mere outward semblance of the artistic. This is one reason why it is so much a pleasure to sing to your American audiences—one's best is called for, and it is appreciated and encouraged when one gives it."

French School in Favor

"Which school, or style, of opera do you think is most in favor here, Mr. Huberdeau?"

"The French. Not because I am a Frenchman, mind you, but because of my observation and experience. It is, I believe, because the French operas are

smooth, they are always 'alive,' they have a good story, something to sustain the interest, and, above all, real melody. Of course, I like best to sing in French

"Do you think that Americans who go abroad to sing have a fair chance to be heard? Or do they as is often said, have to pay for the opportunity?"

"Do they have to pay? In Paris—no! I believe that there, as here, talent will speak for itself and find a way to be heard, freely. Nor does one need to 'buy' the critics there, as has been said. It is not possible, in fact, to buy favor there. I am sure, for instance, that Whitehill, Mme. Alda and others, who have succeeded in Europe, have not bought their success there. Mme. Alda was well received at the Opéra Comique before she became the wife of the manager of the Metropolitan in New York, so I am sure it was neither money nor influence in her case. And I think it was without paying for her chance that Maggie Teyte was a success—though, of



On the Left, Gustave Huberdeau, as "Don Roldano," in "Cristoforo Colombo"; on the Right, as "Colline," in "La Bohème"

operas, although I have many in German and Italian in my répertoire. I am of the opinion that an opera should be sung in the language in which it was written. Of course, this may not always be possible, but it is when an opera is thus interpreted that its full beauty is best realized.

"My career? Ah, it has been quite a long one, and quite an eventful one as well. It did not begin on the operatic stage for I was an actor for some years before I assumed an operatic rôle. As a boy I was a pupil of Gounod singing as a boy soprano under that great musician when I was eleven years old. My first appearance in opera was made in Gounod's 'Mireille,' in Paris, in 1897. Previous to that I had been an actor at the Variétés, meantime studying music at the Conservatoire, where I won the first prize in singing. I was in the cast when Lucien Muratore made his début at the Opéra Comique, in Paris, and I have sung in 'Don Giovanni' with Victor Maurel and Renaud, also with many other famous artists.

course, we are speaking of Americans. But there is much misunderstanding, and wrong impression about this matter. As for American girls who go abroad to study, their danger, as it is said—ah, yes, perhaps; but is not a young girl alone in danger in any city—New York, Chicago, even your dear Philadelphia? I think so. Much depends upon the girl herself, and upon her associates, the circumstances in which she finds herself. A great deal that is said about the danger of the American girl abroad may be true—I have no doubt it is—but she can be good, and safe, in Paris, in Berlin, in London, as well as in the big cities here in her own country.

"Of course, I expect to return next season. I would like to sing often in concerts here as well as in operas."

ARTHUR L. TUBBS.

Ruth Douglas Sexton, pupil of Gustav L. Becker, played a piano recital program at the Country Life Permanent Exposition, Grand Central Terminal, New York, on February 28. She was assisted by Walter S. Mills, baritone.

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GODOWSKY PLAYS FAREWELL RECITAL

Varied Program for Concluding Appearance of His Tour Given in New York

At his farewell New York recital in Aeolian Hall on Tuesday afternoon of last week it seemed to some as though Leopold Godowsky had suddenly taken upon himself to emulate Paderewski in the matter of tardiness. With the program scheduled to begin at two-thirty the pianist never reached the platform until ten minutes after three. However, the good-sized audience on hand was angelically patient. Later it became known that the artist had been marooned in the snowdrifts on his way hither from Philadelphia and that the delay could not be ascribed to any wilful disregard for punctuality.

The program was liberal. It contained Beethoven's Sonata, op. 109, a Rameau "Minuet" and a Scarlatti "Allegro de Concert," the Chopin "Barcarolle," Polonaise in F Sharp Minor, an Impromptu and a Scherzo in addition to a number of the pianist's own transmogrifications of Chopin études—an "inversion" of the "Black Key" Study and left-hand arrangements of several others—besides works of Henselt and Liszt.

If Mr. Godowsky experienced fatigue on his long drawn out transit from Philadelphia to this city he showed no trace of it in his playing, which revealed its familiar characteristics—enormous technical virtuosity and much hard brilliancy of execution, paired with a want of subtle fancy, poetic imagination and profundity of musical feeling. The presentation of the Beethoven Sonata—certainly not one of the most inspired—was deficient in emotional warmth, inelastic and devoid of all exposition of its inner content.

The Chopin "arrangements" have acquired much notoriety, and as Mr. Godowsky plays them they are indubitably remarkable mechanical *tours-de-force*. Yet the artistic value of an "inversion" of the "Black Key" Study is about equivalent to the results that would be obtained by playing a music roll backwards on a player-piano. The Chopin group presented in its normal aspect was duly applauded.

H. F. P.

Ministry of Art Proposed for England

LONDON, Feb. 20.—There are indications that England is at last considering seriously the question of art as coming within the scope of government activity. Proposals are to be submitted to the Prime Minister for the creation of a ministry of art, composed of a minister and permanent secretary and staff, assisted by an advisory council consisting of eighteen salaried experts, each of whom will advise on all matters pertaining to his branch. The members of this council will include architects, painters, sculptors, designers, one antiquary, one actor, one writer and one musician.

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"MOST BRILLIANT OPERA SEASON OF MANY YEARS"

Characterization of Affre's First Year as Impresario—New Works for Company's Return

NEW ORLEANS, La., Feb. 23.—The most brilliant and successful season of French opera that New Orleans has had for many years was brought to a close on Sunday night with a fine performance of "Madama Butterfly." All of the members of the troupe have sailed for home on a chartered steamer, as it was decided not to make a tour of the Eastern cities, which heretofore has always ended so disastrously.

For the gala performance on Saturday evening the auditorium was packed with an assembly such as can only be brought together at Carnival time when so many strangers are in the city. For this soirée M. Affre decided to give his patrons quantity instead of quality, with mediocre presentations of "I Pagliacci" and "Lucia di Lammermoor," the brilliant singing of Mlle. Manse in the title rôle of the latter being a bright spot of the performance. A movement has already been started for the re-engagement of this artist for the season of 1914-15.

M. Affre expects to leave at an early date for Paris, where he will commence to gather his singers for next year, and he has promised us the finest operatic combination that New Orleans has ever seen, as well as an entirely new répertoire, something that has been lacking

with our previous companies for a long time.

Among the musical visitors during the Mardi Gras festivities was the Washington correspondent of MUSICAL AMERICA, Willard Howe, who took in the opera and the musical events offered by the Crescent City. Miss Howe is a firm advocate of our musical independence and believes that the encouragement of local talents is the first step toward the appreciation of the American artist, teacher and composer.

Another visitor to New Orleans recently was Mary Helen Howe, soprano, who was accompanied by Elmer Zoller, pianist. These artists during their stay here were heard in a private musicale, the singer's beautiful voice being heard to excellent advantage, and Mr. Zoller proved himself to be a sympathetic accompanist and an artistic soloist.

D. B. F.

Novelties at Musicians' Club Smoker

A novelty was introduced at the Musicians' Club of New York on March 5 when it gave its first smoker. Helen Waldo presented several character songs in costume and J. Deems Taylor was highly amusing in two monologues, the first called "Grand Opera à la Carte," and the second a burlesque melodrama. Harold Cheshire, son of John Cheshire, the harpist, offered some classic dances, the first in Pierrot and the second in warrior costume. Charles Gilbert Spross added the left-hand arrangement of the sextet from "Lucia." This was followed by dramatic readings by J. Francis Smith.

SIXTH LONDON MUSICALE BY MARTA CUNNINGHAM

American Soprano and Assisting Artists Heard by Distinguished Audience— "Parody Pie" on Program

LONDON, Feb. 27.—The Sixth Matinée Musicale in the series which Marta Cunningham, the American soprano, is giving at Claridge's, brought together the usual distinguished audience on February 26, among those present being the Duchess of Somerset, the Duchess Jonsada, Mme. Taki Jonesco, Mrs. Sassoon and others.

Included among the artists was again the American baritone, Raymond Loder, who sang two songs by the promising young English composer, H. V. Jervis Read, entitled "O Purple Night" (first time) and "Ballad of the Greek Seas."

There was the usual well selected list of songs and recitations by widely known artists, including Miss Cunningham herself, while the concluding number consisted of Mme. Liza Lehmann's latest song cycle, "Parody Pie," rehearsed by the organizer and in which one of her most promising pupils, Winifred Hamilton, made her début in the soprano part. Miss Palgrave-Turner Hilliard Davis and Raymond Loder completed the "Parody" quartet. F. J. T.

ARTISTIC BOSTON RECITAL

Elizabeth Dodge Reveals Excellent Qualities—Carl Webster Assists

BOSTON, MASS., March 5.—Elizabeth Dodge, of New York, lyric soprano, gave a song recital in Jordan Hall last evening. The assisting artist was Carl Webster, the cellist of this city, while Alfred De Voto and William Lester Bates, respectively, furnished the piano and organ accompaniments.

Miss Dodge is the possessor of a pure and brilliant soprano which she uses with the skill of a true artist. The songs she interpreted in a rather long program were delivered with intelligence and authority. "O Had I Jubal's Lyre," by Handel, Spohr's "Rose Wie Bist Du" and Dodge's "Spanish Bolero" were three works in which she particularly revealed the foregoing qualities. A pleasing stage presence augmented her vocal gifts.

Mr. Webster's assistance was marked by warmth of tone and sureness of technique. In the Andante and Finale of Victor Herbert's "Cello Concerto" he won his audience. "Ave Maria," played artistically by Miss Dodge and Messrs. Webster, Bates and De Voto was the last number.

W. H. L.

Harold Bauer to Return Next Season

A program of unique interest has been arranged by Harold Bauer for his New York recital of Saturday afternoon, March 31. Among other numbers Mr. Bauer will play the Mozart Fantasia in C Minor, Schumann's Papillons, the Chopin Sonata in B Minor, and the Brahms Capriccio in B Minor. Mr. Bauer is going to Australia at the close of his present tour, which has been the most successful he has ever had in this country. The demands for appearances have been so great that he has decided to return to the United States for a brief Fall

tour beginning early in October. He will fill a series of thirteen engagements on tour with the Boston Symphony Orchestra and will be heard as soloist with nearly every symphony orchestra of first importance in the country.

COVENT GARDEN ROSTER

List of Artists Engaged for the "Grand" Season

LONDON, Feb. 20.—The following preliminary list of artists engaged for the Grand Season at Covent Garden has been issued to the Press by the Royal Opera Syndicate:

SOPRANOS—Emmy Destinn, Claire Dux, Louise Edvina, Minnie Egner, Maude Fay, Gertrud Kappel, Nellie Melba, Rosa Raisa, Sharlow, Elsa Stralia and Alice Zeppilli.

CONTRALOS—Louise Berat, Julia Claussen, Charlotte Dahmen, Ruby Heyl, Elvira Leveroni and Louise Kirkby Lunn.

TENORS—Hans Bechstein, Enrico Caruso, Peter Cornelius, Ferrari-Fontana, Paul Franz, Robert Nutt, Giovanni Martinelli, John McCormack and Dante Zucchi.

BARITONES AND BASSES—Aquitapace, Paul Bender, Desiré Defrère, Everett, Johannes Föns, Dinh Gilly, August Kies, Pompilio Malatesta, Mario Sammarco, Michele Sampieri and Antonio Scotti.

CONDUCTORS—Cleofonte Campanini, Paul Drach, Arthur Nikisch, Giorgio Polacco.

Paulo Gruppe, the cellist, recently closed a short tour in New York State and on February 26 he appeared as soloist at a concert given in New Castle, Pa., under the auspices of the Handel Oratorio Society of New Castle. Other bookings closed for Mr. Gruppe are concerts in Brooklyn, Jersey City and Newark. A Pacific Coast tour will follow in the late Spring.

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"Die Signale," Berlin, Nov. 5, 1913.
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A Chat with Beatrice La Palme Over "Suzanne's" Make-Up Table

Dainty Prima Donna of Century Gives Some Operatic Reminiscences in Her Dressing Room After Singing the Cigarette-Smoking Heroine of Wolf-Ferrari's Comedy—Danger of Singing for Nothing on Part of Aspirants

CEASING to be *Countess Gil* in "The Secret of Suzanne" and becoming once more her French-Canadian self, Beatrice La Palme received an interviewer in her Century Opera dressing room after one of last week's matinées for a chat "over the make-up table." After Press Representative Arthur Ryan had conducted the visitor through the regions "back stage" one arrived at a door emblazoned "Quick Change Dressing-Room—Women." Gertrude Chandler, rushing along for her last scene as *Hänsel*, was impressed into service as a messenger and dispatched into this recess to find when Miss La Palme would be at leisure for her interview.

The comely "dresser" of Miss La Palme issued forth with the announcement that the soprano would be free after the "Suzanne" performance, as soon as she could get back into everyday attire. So then, after the delightful work of the little singer and her associates had been witnessed in the Wolf-Ferrari comedy the way was retraced through the wings, passing groups of ballet girls who were making lightning changes of costume for Luigi Albertieri's International Ballet. The visitor was bidden to watch the evolutions of Albertina Rasch and Edmund Makaliff, while Miss La Palme made a less rapid costume change, for, as she explained upon her appearance, she had sent her dresser to help the harassed *ballerinas*.

"I had the experience of making my début 'incog' in this house," related the prima donna as she finally settled herself for the dressing room talk. "I was to have made my first appearance as *Louise*, but in the illness of one of the singers Mr. Aborn asked me if I would do *Thaïs*. I had never sung the rôle and there was only one week in which to learn it. But I'd been educated as a violinist at the Royal College of Music in London and that gave a musicianship that helps one in learning a rôle at short notice. So I set to work on this part. During that week 'Trovatore' was being sung and once more I was asked if I would help out by singing *Leonora* for a couple of performances. I had sung this part (not in English, however), so I was willing to go ahead."

A Début Incognito

"There was no announcement to the audience as to who I was and I made my début incognito. That lessened the nervous strain, but don't forget that it cut off two of the seven days that I had to learn *Thaïs*. One can't very well work much on a new rôle the same day that one sings a performance. It isn't fair to the public. What they want is the voice, and they don't realize how much that voice is used in rehearsals between performances. But if they only knew, if they only knew!"

Miss La Palme's début at the Century was not her first experience as a rescuer in an operatic emergency, for, as she explained, "Monsieur Carré used to call me 'little Saint Bernard' of the Opéra Comique, so many times was I a life-saver there. I remember one occasion when he was to give 'Orfeo' and all five of his *Euridices* were ill. Rose Caron was to be the *Orfeo* and Mr. Carré swore that he would give the opera if he had to sing *Euridice* himself. I was enlisted for the part and learned it in about a day. The result? After that Rose Caron would sing with no other *Euridice* but me."

"Another such experience was at Cov-

ent Garden when I was just a young girl. There was to be a command performance of 'Bohème' before the King, and Fritzi Scheff was ill and unable to sing *Musetta*. I sang the part of *Mimi* in an act of 'Bohème' at a party given by Henry Higgins (young singers always study the leading rôles) and Mr. Higgins immediately said that I was just the *Musetta* for the command performance. Another task of learning the rôle

"They may figure that after one season they will begin to get proper compensation for their work. But don't you see that if managers once got started on this singing-for-nothing régime there would be a tendency for them to utilize as much as possible these services for which they didn't have to pay. Of course, the public would demand a hearing of the artists who were their favorites, but all the same these free performances would have a downward effect in salaries. The trouble is that many of your American singers have plenty of money back of them and they don't care. But oh, if they could see the struggles of the young artists abroad who have to sing for their daily bread!"

A glance at her wrist-watch reminded Miss La Palme that she had to hurry away for an engagement. The Century forces had now dispersed after the matinée, and it was across a darkened stage that soprano and visitor fumbled their way until they passed the solemn guardian of the Century's stage door.

K. S. C.

MUSIC FOR FRATERNAL ORDER

Novelties Heard in Composers' Night of New York Association

The regular monthly meeting of the Fraternal Association of Musicians was the occasion of a composers' night and was preceded by a dinner at the Craftsman Restaurant, New York. The composers represented were Marshall Kernochan, Miguel Castellanos, Liza Lehmann, Celeste D. Heckscher and A. Walter Kramer. Mr. Kernochan's interesting song compositions were ably presented by Nina Dimitrieff, soprano; Mr. Castellanos, assisted by Alois Trnka, violinist, played his musicianly A Minor Sonata for violin and piano, with excellent effect.

Mr. Kramer opened the program with a group of his piano compositions, "Three Preludes" and "Valse Triste," and he accompanied both his own songs, excellently sung by William Simmons, baritone, and those of Mrs. Heckscher and Mr. Kernochan, those of the former being artistically delivered by Emma Nagel, soprano. The Song Cycle Quartet, consisting of May Brenz, soprano; Grace Hornby, contralto; John Willis, tenor, and Frederick Limpert, baritone, gave Liza Lehmann's burlesque song cycle, "Alice in Wonderland," with Anna P. Kauffeld at the piano.

Long Lines of Ticket Buyers for Fifth Atlanta Opera Season

ATLANTA, GA., March 9.—The opening of the sale of season tickets for the fifth year of metropolitan grand opera in Atlanta, found long lines waiting to clamor for choice of seats. The dates of the opera season are April 27 to May 2, inclusive. There will again be seven performances. Stars returning are Caruso, Farrar, Alda, Gadsby, Homer, Hempel, Amato, etc., and in addition there will be Margarete Ober and a number of other famous singers new to Atlanta. The seven operas to be presented this year are "Carmen," "Il Trovatore," "Rosenkavalier," "The Masked Ball," "Madama Butterfly," "Lohengrin," and a double bill with "Madeleine" and "Pagliacci."

L. K. S.

Hinshaw to Be "Wotan" in Berlin "Ring" Festival

William Hinshaw, the noted American baritone, has been engaged to sing twenty-four times the rôles of *Wotan* in "Rheingold," *Wotan* in "Walküre" and *Wanderer* in "Siegfried" in the Berlin Wagner "Ring" Festival this Summer from June 23 to August 21.

Two Americans, Eddy Brown, the violinist, and Richard Buhlig, the pianist, played at the concert given recently in Berlin for the Richard Wagner Fund, under the patronage of the Crown Princess.

KAISERIN HONORS AMERICAN SINGER

Marcella Craft Gives Private Recital for Members of Imperial Family

BERLIN, March 5.—Marcella Craft, the American prima donna soprano of the Munich Royal Opera, sang by special invitation yesterday before the Kaiserin at the Imperial Palace. It was a strictly family party that heard her, including, besides the Empress, Princes Adalbert, August Wilhelm, and Oscar, the Duke of Arenberg, and a few others.

Miss Craft sang a program of old Italian airs and German lieder. The Empress was delighted with her singing and engaged her in a long conversation, after which she presented Miss Craft with a diamond brooch in the form of a lyre, with the imperial monogram. Miss Craft was also promised a letter of commendation from Prince Adalbert to the American Ambassador at Berlin.

Still another royal honor accorded the American singer is an invitation to sing before the Kaiser's daughter, Princess Victoria Luise, and her husband, the Duke of Brunswick, at Brunswick.

ARION PROVIDENCE TRIUMPH

School Children and Prominent Soloists Important Factors

PROVIDENCE, R. I., March 5.—The Arion Club achieved the crowning triumph of its thirty-four years' existence by a fine performance of Pierné's "The Children's Crusade," on March 4, assisted by two hundred school children, who had been splendidly trained by Emory P. Russell, director of music in the public schools here. The Arion Chorus, augmented by the fresh voices of its young aides, entered into the work with great spirit and showed admirable intonation. Dr. Jules Jordan conducted the big chorus with a steady hand and unerring judgment.

The soloists were Josephine Knight, soprano; Ellison Van Hoose, tenor, both Providence favorites; Mrs. Grace D. Northrup, and Wilfrid Glenn, basso. Mrs. Northrup sang the part of *Allys* with fine discrimination, and Miss Knight found a most congenial part in that of *Alain*, which she interpreted with great expressiveness. Both Mr. Van Hoose and Mr. Glenn sang their rôles effectively. Other factors that contributed to the success were the Arion Ladies' Quartet and an orchestra composed of Boston Symphony players. The audience was exceptionally large and unstinted in its applause.

G. F. H.

No Musical Isolation in Honolulu—A Characteristic Club Program

HONOLULU, Feb. 12.—Although separated from the American mainland by 2,200 miles of the Pacific, this beautiful island suffers from no musical isolation. Artist visitors of renown *en route* to or from the Orient invariably stop here, thanks to the enthusiasm of local music apostles, and give recitals. Recent visitors were John McCormack and Yvonne de Tréville, and Honoluluans are looking eagerly forward to the coming of Mischa Elman in May. The Morning Music Club is doing valiant service for the cause. Its latest concert was a very enjoyable one, this program being performed:

Paper, "The Relation of Music to Color"; Mrs. Howard; Tone Poem, "The Lost Island"; Edward Baxter Perry, Mrs. Barnes; "The Blessed Damosel"; Rosetti, with Musical Setting by Paul Bliss, Mrs. Waterhouse and Mrs. Howard; "Her Love Song"; Mary Turner Salter, Mrs. Cooper; "Finlandia"; Tone Poem for Orchestra Arranged for Piano, Jan Sibelius, Miss Werthmuller; "Chanson," Gustav Döret, Mrs. Reynolds, and French Verses Set to Music, Mrs. Hubbard and Mrs. Whitney.

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ECHOES OF MUSIC ABROAD

London Criticizes Burrian's "Tristan" as Being Conceived on Small Scale—Green Wig Precipitates Near-Riot and Delays "Werther" at Opéra Comique—Australian Critic Finds American Song Composers Superior to English Contemporaries—The "Movies" as a New Field for Composers—English Festival Losses May Result in Change of Policy in Regard to Soloists—Avalanche of New Operas by Italian Composers

Londoners have been hearing Carl Burrian's *Tristan* for the first time, and for the New Yorker long familiar with that impersonation there is interest in their official opinion of the Bohemian tenor's embodiment of the rôle. Says Robin H. Legge, one of the most conspicuous of London critics:

"If one felt that his reading of *Tristan*'s part was inclined to be diminutive and almost precious in impersonation, one must remember also the limitations of an artist who knows his limitations. To do Mr. Burrian justice, he at no time tried to overreach the part and the sure guiding hand of Mr. Coates was a magnificent antidote to extravagance. In the second act one would have preferred broader, more heroic singing in the duet with *Isolde*, one would have preferred a *Tristan* with ambitions and passions. As it was, we had a *Tristan* who could violate no conventions nor commit the slightest breach of etiquette."

Singing opposite to Burrian, Eva von der Osten, of the Dresden Court Opera, repeated as *Isolde* a rôle she had sung for the first time a few days before. This artist is referred to by the critic quoted above as "perhaps the most wonderful

artist after her kind since Mme. Terpina was here." Berta Morena, new to London, has gone up from Munich to alternate with von der Osten as *Isolde* and *Sieglinde* at Covent Garden. She is also singing *Kundry*.

Since the opening of this "Parsifal" season five tenors have essayed the rôle of the *Pure Fool*. As one of the five, Jacques Urlus has sung it for the first time on any stage.

Apropos of the packed house that greeted the reappearance of "Die Meistersinger" a fine distinction once made by Dr. Hans Richter, who claimed that this masterwork was as much for the Anglo-Saxon as for the purely Teuton, has been recalled. "It is not German, it is Germanic," said the illustrious Hungarian conductor, of Wagner's comic opera.

* * *

Even Paris objects to a green wig in the presence of Massenet's "Werther." The curtain was about to rise on the first act of "Werther" at the Opéra Comique the other day when a woman of imposing architecture, obviously determined to keep step with *le dernier*

cri, pressed forward with a great deal of unnecessary to-do and seated herself in the front row of the balcony. Immediately, as the London *Daily Telegraph* reports it, every operaglass in the house was aimed at her. But when it was discovered that she was wearing a wig of a grassy, arsenical green, a wig that was as noisy as a scream, the audience became angry.

There was the sound of a shrill whistle, followed by groans, stampings and resonant "hou's," the French signal of disapproval. The orchestra, which had struck up the first bars of the overture, was reduced to silence. It was a duel between the audience and the imposing lady in the green wig. The *vox populi* won the victory, and throwing out a scornful "Pack of imbeciles!" the green-haired one, whose complexion now matched her coiffure, retired with elaborate dignity.

* * *

WITH the film craze so general it is not surprising that composers should scent new possibilities of capitalizing their creative talent in the territory of the "movies." Pietro Mascagni, at any rate, has come to the conclusion that it is not inconsistent with his artistic dignity to investigate this new field. Consequently, the composer of "Cavalleria Rusticana" has now agreed to manufacture the music for a set of moving pictures illustrating scenes from the life of Garibaldi.

Mascagni appears to have an eye to the main chance. It is further reported that he intends to compose a "Furlana," the newly popular Venetian dance sanctioned by the Pope.

* * *

FESTIVALS at regular intervals in various provincial centers in England are a long-established institution. Of late years the more important of them have had financial ups and downs—more particularly downs—that have caused considerable perplexity. While the last Three Choirs' Festival at Gloucester resulted much more favorably financially than had been the case with its predecessor, an unexpected loss attended the Leeds Festival—a state of affairs from which interested observers have been trying to extract guidance for the future.

One of the lessons learned from a scrutiny of the receipts for the different concerts given is that works of the oratorio type have much more potent drawing power than any other. This was proven by the fact that the works which brought in the most money were "The Dream of Gerontius," "The Ode to Music," "Elijah" and Bach's Mass in B Minor; whereas the least popular were "Falstaff" and "The Mystic Trumpeter."

But it may be that the principal step taken in the direction of retrenchment at future festivals will be the elimination of the highest-priced soloists. Whether celebrated singers are or are not worth their extravagant fees is not the point, as the *Musical News* views the subject. "The real trouble is that they clearly are not worth them to the Leeds Festival Committee, nor, we believe, to any musical function that depends upon oratorios for its chief attraction.

"Oratorios are not like operas, where 'stars' are the only people who matter. This or that particular oratorio is the attraction, we are convinced. Suggest to a man to go to the opera and he will inquire who is singing. Ask him to go to a Royal Choral Society concert, and he will demand to know the work. If the great ones of the oratorio world are not content to see the Festival Committee adopt the perfectly reasonable method of cutting their coat according to their cloth, the committee would do well to engage some of the numerous artists who are not so

eminent, but who could be relied upon to give thoroughly satisfactory performances. We are sure that the difference between their modest fees and the astonishingly high ones paid to the elect would be much greater than the possible falling off of attendance receipts."

* * *

IF ever Australia has taken a new singer unreservedly to its heart, it has done so, by every sign and token in the case of Paul Dufault, the French Canadian tenor who is a New Yorker by residence. Adelaide recently had a special Paul Dufault "season," which, despite the fact that the thermometer stood in the hundreds, was characterized by "a crescendo of public support and approval." The praise evoked by

[Continued on next page]

FLORENCE HINKLE in BUFFALO

Buffalo Courier:

As the principal soloist of the evening Miss Hinkle won her audience from the start. Her personal attractions and her crystal, clear voice, her command of the nuances of tone, her artistic delivery of song made her work last evening the most satisfying and perfect vocalization achieved here in many a day. She was accorded an ovation from audience and chorus after her rendition of her aria from "Louise" which was an object lesson to all professional singers.

Buffalo Evening News:

Florence Hinkle, soloist, has sung here many times, but never before has the great scope of her art, both vocally and dramatically, shown to such advantage as last night.

Buffalo Commercial:

Miss Florence Hinkle was the principal soloist and her pure, sweet soprano voice was heard with great pleasure by the large audience. She was given a splendid reception and she was recalled after each number.

Buffalo Evening Times:

Miss Florence Hinkle, whose beautiful soprano voice is well known and much admired in this city, sang several groups of songs as well as obligato solos with the club. The clarity and sweetness of her voice and the admirable use of it, together with a gracious personality, won her tributes of applause. The lovely bell-like quality of her tone contrasted well with the sonorous choral background.

Buffalo Express:

There is not a singer on the concert stage who has a voice of such crystal-like purity, which, at the same time, is capable of such variety of contrasting tone color. Miss Hinkle is a singer who not only makes constant appeal to the ear by the sensuous beauty of her tone, but she is an interpreter who is able to reveal the soul of the song.

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ECHOES OF MUSIC ABROAD

[Continued from page 14]

his "beautifully controlled voice," his "faultless enunciation" and "polish of style" has encouraged his managers to plan a return visit for him next year.

The songs by American composers that he placed on his programs inspired this significant comment—especially significant in the light of Australia's well-known loyalty to all things English in matters musical—in the *Australian Music and Dramatic News*. "The fact came home very frequently that the American song writers are leaving their English contemporaries standing. They give you meat every time. Possibly the cosmopolitan composition of the men of the New Hemisphere is a cogent reason; but, whatever it may be, we are forced to admit that for picturesque writing, gripping intensity and musical worth American composers are far ahead of their English brothers."

* * *

NOW that the whole opera world stands in the sign of "Parsifal" and hence in the sign of the Grail, the question again has been raised, Where is the genuine Grail? The Italians claim that it is the emerald-like Oriental glass vessel that belongs to the treasures of the Cathedral of Genoa. The Spaniards, however, maintain that it belongs to them, having been in the Cathedral of Valencia for nearly five hundred years, since 1428. The *Journal des Débats* is quoted by the *Musical Standard* as giving the following details:

It is a hemispherical vessel, seven inches high, of an Oriental agate, the chief color of which is emerald, but which, according to the light, varies to purple. This Grail was a present of Alfonso V the Magnanimous, King of Aragon; and one of his predecessors, Martin, is said to have received the precious cup thirty years before from the monks of the cloister of San Juan de la Peña, who had it in their keeping. The Latin document presenting it is dated September 26, 1399, and declares expressly that it is "that chalice which our Lord Jesus Christ hallowed at the Last Supper with His precious blood."

The legend claims that this cup of the Grail was brought to Huesca by St. Lorenzo, the deacon of Pope Sixtus, at the time of the Valentinian persecutions. In order that it might not be desecrated on the approach of the Arabs, the Spaniards are said to have taken it to San Juan de la Peña, the inaccessible fortified monastery in the wildest part of the Pyrenees of Aragon. In this monastery, where the kings of Navarre were buried and the Crusaders were dedicated, and where many Christians sought refuge from the persecutions of the heathen, the Grail is said to have been used at the mass.

* * *

CEREBRAL art is the subject of a manifesto that appeared in a recent issue of the Paris *Figaro* over the signature of Riciotto Canudo, well known on the boulevards for his dashing soft hat, his half-gray locks, his flashing black eyes, his flowered velvet waistcoat and the green ivy leaf he always wears in his button hole. The discovery he has made is that art to-day is "brainifying" itself—he uses the French word *cébraliser*. After discoursing upon the "haughty intellectualism" of Oscar Wilde and Gabriele d'Annunzio, who, he says, have "driven lyricism into cerebral ways," he turns to music. Apparently he has not heard of Arnold Schönberg or he surely would have mentioned him. As it is, he sums up the modern evolution of music by saying that it has "freed itself both from the flabby and viscous bonds of Italian sentimental melody and from the sentimental symbolism of Wagner, and has intellectualized itself in the works of Claude Debussy, Paul Dukas and Erik Satie."

* * *

THE English public has taken more kindly to Wilhelm Kienzl's opera "Le Ranz des Vaches" than did American audiences who heard it given by

Chicago Opera Company. As given in English, under the name of "The Dance of Death," by the Moody-Manners Opera Company, it has made such a success in the Provinces that Charles Man-

applicant was promptly engaged and as the weeks passed fully substantiated her claim that she could do the work well. One day she asked and received permission to go home an hour earlier than usual. When asked her reason for leaving earlier she explained that on certain evenings she had a number of pupils in pianoforte playing, but as teaching did not yield a sufficient income to live on she had turned to her domestic ac-

cluded for his lyric version of Sudermann's "Fires of St. John." Then there is "Maria Vittoria" by Ottorino Respighi; "Il Miracolo" by Laccetti; "Termidoro" by Tubi; "Pamperos" by Ottoper, "Il Mostro" by the same com-lenghi; "Nana Delwig" by Gubitosi; "Belinda" by Ferrari-Trecate; "Un Miste-ro" by Monteleone; "Galeatus" by Caffarelli; "Nora" by Luporini; "Markes" by Bacceri; "Il Mare di Tiberiade" by



Photo by Underwood & Underwood, N. Y.

Gustave Charpentier Being Presented with the Sword of the French Academy at the Sorbonne

The recent gathering at the Sorbonne in honor of Gustave Charpentier, when the working-girls of Paris presented the composer of "Louise" with the sword of the French Academy as a token of their appreciation of his interest in them will long stand out in his memory as a red-letter occasion. He was expected to come to New York for the Metropolitan's production of "Julien," but he finally postponed his visit until next season, when his new work, "L'Amour dans le Faubourg," will probably be produced here if it is completed in time. It is designed in the form of a trilogy.

ners has now acquired the rights to Kienzl's earlier opera, "Der Evangelist," which is in the répertoire of almost every opera house in Germany. The English impresario will produce it in Liverpool in April.

"The Evangelist," as understood in this work, is the name given in Vienna to pious beggars who frequent the court-yards and who by singing texts of scripture and hymns endeavor to edify the masses, incidentally earning a scant livelihood. The opera does not make its appeal on the score of striking originality in the music.

* * *

A LIVERPOOL woman who advertised not long ago for a charwoman was astonished to have the advertisement answered by a neatly-attired young woman of evident culture. The unusual

accomplishments as a supplementary source.

* * *

FROM Italy a veritable avalanche of new operas, all ready for the foot-lights, is announced. Most of them are by composers unknown to fame, either foreign or homespun. But Alberto Franchetti is credited with having completed "Una Notte di leggenda" and Ruggiero Leoncavallo his "Ave Maria." Giordano, too, is said to have finished his "Madame Sans-Gêne," but, in any case, the *prémier* will be reserved for the Metropolitan next season. Montemezzi, composer of "L'Amore dei tre Re," is in the list with his "Gorgona."

Otherwise, the names mean little to the general musical public. Camussi, whose "Madame Dubarry" was a failure at Covent Garden last Summer, is in

Vittadini; "Pergolese" by Landi; "Fanfulla" by Parelli, and "Reuccio" by Gastaldor.

* * *

ONE of the differences between painting and music," said Sir Hubert von Herkomer to the students of a London music school the other day, "is that there are no prodigies in the first-named art. That is one thing we are saved from." He also noted that the amateur in music is only rivalled by the amateur who wants to act.

* * *

OLD Nuremberg is to have a new monument ere long. Some time during the coming Summer the elaborate Beethoven monument designed by Konrad Roth will be unveiled. Upwards of \$25,000 has been subscribed for it.

J. L. H.

Mme. Noyes Greene's Compositions as Boston Club Features

BOSTON, March 7.—In the regular monthly meeting of the Music Lovers' Club on March 2, conspicuous for their merit were the piano compositions of Mme. Edith Noyes Greene as played by the composer. Mme. Greene selected from her works the following numbers, which she played with her usual artistry: "Venezia," "On Lake Waushakum" and "Cathedral Pines at Intervals." Rosetta Key, soprano, and Mrs. Jeannett Noyes Rice, contralto, added pleasing numbers, and two young piano pupils of Mme. Greene, Christine Curtis and Rachel Orcutt, performed several pieces in a creditable manner.

W. H. L.

Arthur Foote "Omar" Character Pieces Played by Boston Student Orchestra

BOSTON, March 7.—Arthur Foote's Four Character Pieces after the "Rubaiyat" of Omar Khayyam were features of the New England Conservatory Orchestra's performance in Jordan Hall March 5. Wallace Goodrich conducted. The rehearsal of these pieces was

attended by Mr. Foote on Tuesday last. The opportunity to hear the series brought a large audience to the thirteenth concert of the conservatory season. In its standard offerings the orchestra was assisted by Kurt Fischer, pianist.

W. H. L.

Dippel Chooses Edward Royce as His Stage Director

As stage director for his season of light opera to be given in New York beginning next September, Andreas Dippel has engaged Edward Royce, who was for many years stage director in London for George Edwardes.

Mr. Dippel has announced, in connection with his enterprise, that he will probably organize dancing, fencing and singing classes, in the effort to improve the singing and acting standards of his choristers.

To Stage "Pinafore" at Hippodrome

A revival on an immense scale of Gilbert and Sullivan's "H. M. S. Pinafore" is to be made at the New York Hippodrome next month. There will be a cast of prominent light opera principals and a

chorus of six hundred. As the Hippodrome stage is equipped with a huge tank, it will be possible to stage the work with more realism than has ever hitherto been possible. The work is to be produced under the direction of Arthur Voeglin.

Manchester (Eng.) Success for Tina Lerner

LONDON, Feb. 27.—Tina Lerner, the Russian pianist, has added another English success to her already very full list. At a large concert in Manchester Miss Lerner's playing of the Liszt Concerto in A Major aroused the enthusiastic admiration of her audience and inspired the local press to eulogistic comments. From Manchester Miss Lerner journeys to Bournemouth and Torquay, then to Staffordshire, on to London and from here to Italy. The date of her London appearance is March 7.

F. J. T.

A series of six Lenten organ recitals by prominent Baltimore organists at Christ Protestant Episcopal Church was opened by J. Norris Hering, organist and choir director of Christ Church, on February 27.

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TETRAZZINI SAYS SHE'LL SUE HER BROTHER-IN-LAW

Soprano Hurls Broadside at Campanini in Los Angeles—Coast Finds Her Voice in Good Condition

LOS ANGELES, CAL., March 4.—On her arrival here to sing at one of the Behymer concerts Mme. Tetrazzini let loose a broadside at her brother-in-law, Cleofonte Campanini, director of the Chicago Opera Company. The soprano declared that she would no longer stand the defamation and misrepresentation which she alleges has been handed out by the noted conductor. "For many months I have borne this persecution," she said; "I have stood it rather than break with my sister, Campanini's wife."

"The last straw" she declares to be the alleged statement that he had not engaged her to sing in the Chicago com-

pany because her voice was breaking, that she was losing her power over the public and that, anyway, Melba was the world's greatest coloratura soprano.

Tetrazzini displays a telegram to her from Campanini urging her to accept an engagement for twenty-five performances. She said she did not answer that from Switzerland, where it was received, and that the conductor then made the statements about her as above. Said the soprano: "When we arrive in San Francisco we will collect all our evidence which will include the offers of the opera company to me and the derogatory things said about me. I may bring suit in every city where these things have been said and the public will soon learn the truth of the matter."

Incidentally it may be said that Tetrazzini drew one of the largest houses of the season at her recital at the Auditorium Monday night. She was in happy mood and sang with much warmth, pleasing her auditors mightily. Her voice seemed in as good form as on her previous appearances here. Her singing of the "Bel Raggio" from "Semiramide" was especially notable, with the prima donna improving on the composer to good effect. Rafael Diaz, tenor, was found decidedly pleasing in voice and enunciation and the spectacular piano-playing of Yves Nat brought him rounds of applause. W. F. G.

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Opinions of the Berlin Press:

BERLINER LOKAL ANZEIGER, Dec. 19, 1913

*** This was preceded by a piano concerto in C sharp minor, op. 45, by the American composer, Amy Beach. This composition must please; melodious, rich in harmonies and written in true artistic style. Being played by the author with great beauty of tone and technical facility, it was warmly received and heartily applauded.

VOSSISCHE ZEITUNG, Dec. 20

Between Handel and Reznicek came a piano concerto in C sharp minor, by Amy Beach—a melodious and effective work.

TAGLICHE RUNDSCHAU, Dec. 22

Herr Spiering presented also a piano concerto in C sharp minor by Amy Beach. This is a really able work, rooted in the romanticism of Chopin, Schumann and Grieg. The composer, a pianist of sterling qualities, herself played the piano part of her composition, which found appreciative recognition.

BERLINER NATIONAL ZEITUNG, Dec. 23

Robert Schumann said very prettily, "The names of the true woman composers might be written on a rose leaf." We must add to these the name of Amy Beach, who played her piano concerto in C sharp minor—a work constructed in pure style—in a manner that pleased all who heard her.

Mary Garden Must Pay Paris Couturière

\$719

PARIS, March 9.—Mary Garden, the prima donna, was defendant in a suit for \$1,335 brought by Mme. Garrigue, which was tried to-day. Mme. Garrigue claimed that the amount was due her for a cloak, stole and muff. Miss Garden pleaded through her attorney that only \$667 was due, inasmuch as the balance had been seized out of her salary at the opera. The court ordered Miss Garden to pay \$719, with half the costs.

H. N. Clapp has accepted the position of organist and musical director of the Wethersfield Congregational Church in Wethersfield, Conn., and has consequently resigned as organist of the Methodist Church of New Britain, Conn.



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MABEL GARRISON

MABEL

GARRISON
SOPRANO
Metropolitan Opera Company



In a letter to the *New York Herald*, Jan. 27, 1914, Miss Garrison writes:

"I feel that it is to Mr. Oscar Saenger that I owe most of my vocal progress."

American Girl's Triumph at the Metropolitan

NEW YORK HERALD

Few American singers have been received with as much favor at their first appearance in the Metropolitan Opera House as was Miss Mabel Garrison, who sang there for the first time at the Sunday concert last night. Without the advantage of a European reputation and without having been heralded sensational, she won her audience from the start. An attractive personality such as she possesses goes a long way, and in addition she has a voice of warmth and beautiful quality. It is not large or of great dramatic possibilities, but in a coloratura it has all that is necessary. Her runs and trills were even for the most part, she sang with musical feeling and in tune and with much repose for a first appearance in the greatest opera house in America. Her numbers included the aria "Caro Nome" from Verdi's "Rigoletto" and an aria from Mozart's "Il Re Pastore," and after each number she sang an encore. She has been engaged to sing at the Metropolitan next year. She has had operatic experience with the Aborn Opera Company. After the concert Miss Garrison said:—"I was delighted with my reception to-night and am particularly happy, being an American, to get recognition from Americans."

BROOKLYN STANDARD UNION

The latest addition to the ranks of native singers at the Metropolitan Opera House, Miss Mabel Garrison, made her initial bow at last night's concert, that is, her début with this company. She sang the "Caro Nome" from "Rigoletto," and Mozart's "Il Re Pastore," with pure tone, very great technical facility, and an authority that was most satisfying. Her voice is bell-like in its clarity, perfectly true in its adherence to pitch, and she has musical intelligence. She is most attractive in appearance and seems surely to be an addition to the company worth having.

NEW YORK TRIBUNE

The feature of last night's concert at the Metropolitan Opera House was the first appearance of a new soprano, Miss Mabel Garrison. She sang "Caro Nome" and an air from Mozart's "Il Re Pastore," besides several extra numbers, and disclosed a light soprano voice of unusual purity and sweetness and a style fluent and sure. The new singer will probably prove a valuable addition to the younger members of the company.

NEW YORK TIMES

Among the singers interest centered in Miss Garrison, an American singer, whose engagement by the Metropolitan was recently announced and who was making her first appearance. She made a good impression, having a voice of pure quality and considerable flexibility and brilliance. To these natural assets she added an easy stage presence and considerable charm of style.

NEW YORK WORLD

Miss Mabel Garrison, an American singer recently engaged by Gatti-Casazza, disclosed an agreeable voice and a charming stage manner. She is a welcome addition to the Metropolitan roster.

MUSICAL AMERICA

At last Sunday evening's concert at the Metropolitan Opera House, Mabel Garrison, the young soprano from Baltimore, who was recently added to the ranks of the company, made her first appearance and scored a success, immediate, unquestionable and thoroughly deserved. She sang the "Caro Nome" aria and Mozart's "L'Amico" and as encores Liza Lehmann's "Cuckoo" and the "Lass with the Delicate Air." Miss Garrison has the advantage of personal winsomeness in addition to her vocal charms, which are not inconsiderable. Her voice, while not large is lovely in freshness, purity and beauty of quality and capably controlled. Furthermore, it is flexible and of ample range and well fitted for the lighter coloratura roles. But she is also eminently satisfying in pure cantabile, as she demonstrated in the Mozart aria. It is some time, moreover, since the "Lass with the Delicate Air" has been so charmingly sung in these parts. Miss Garrison was warmly applauded and bids fair to prove a very happy surprise to local operagoers.

NEW YORK STAATS-ZEITUNG

At the Metropolitan Opera House concert last evening, a newly engaged singer, Miss Mabel Garrison, a pupil of Oscar Saenger and about whom there was much speculation, sang. The lady possessed a beautiful and expressive soprano voice, which is splendidly trained, and which shows extreme talent for coloratura work, as was indicated by her virtuosic-like performance of the "Caro Nome" from Rigoletto. The easy flow of Miss Mabel Garrison's legato work and the excellent handling of the coloratura was beautiful, and one may expect much of this young artist.

BROOKLYN EAGLE, Feb. 16, 1914

An artist in her every note, Miss Mabel Garrison sang her "Caro Nome" from Verdi's "Rigoletto," in fascinating style. Her voice is a delight in its flawless purity. Her later offering, the "Il Re Pastore" aria, with violin obligato by Concertmeister Nastrucci, was another gem. Miss Garrison was showered with flowers, and she deserved them.

SAN FRANCISCO ORCHESTRA'S BEST SEASON NEARING ITS END



The San Francisco Symphony Orchestra, with Henry Hadley Conducting and Fritz Kreisler Appearing as Soloist.

PLEASING VIOLIN RECITAL

Ludwig Schmidt Reveals Talents With Decreus as Accompanist

Ludwig Schmidt, violinist, gave a recital at Aeolian Hall on Saturday evening, March 7. His program was a conventional one consisting, as it did, of the first two movements of Bruch's G Minor Concerto, the Schubert-Wilhelmy "Ave Maria," Spanish Dance, No. 3 by Sarasate, the last two movements of the Mendelssohn concerto, a Beethoven Menuet and Wieniawski's "Obertass."

The violinist appeared to be at home in the larger forms and his interpretation of the Bruch work was creditable, indeed. His technic is of the advanced order, which permits the player to become wholly concerned with the emotional needs of his solo. Camille Decreus, who

SAN FRANCISCO, March 5.—The season 1913-14 of the San Francisco Symphony Orchestra is drawing to a close. It has been the most successful season both artistically and financially that the orchestra has ever known. The Musical Association of San Francisco may well feel proud of its excellent orchestra, and its talented conductor, Henry Hadley, under whose guidance the orchestra as a body has made tremendous strides forward, in this its third year.

The last concert of the season will be

given on Friday afternoon, March 13. The following program is announced:

Tschaikowsky, Symphony No. 5, E Minor, Opus 64; Lalo, Concerto for 'Cello and Orchestra, Mr. Gerardy; Boellmann, "Symphonic Variations" for 'Cello and Orchestra, Mr. Gerardy; Wagner, Overture, "The Mastersingers."

On March 20 the following extra concert is announced by the Orchestral Club of San Francisco, with an augmented orchestra of 100.

Tschaikowsky, Symphony No. 6, "Pathetic," B Minor, Op. 74; Strauss, Tone Poem, "Death and Transfiguration," Op. 24; Wagner, Overture to "The Flying Dutchman."

accompanied him, added a Fugue and Choral by Mendelssohn and a charming Menuet by Zanella. The pianist's accompaniments were subdued in an ideal manner. The audience was fairly large and was generous to a degree with its applause.

"Evolution of Dance" Depicted in Century Sunday Concert

"The Evolution of the Dance," depicted by Albertina Rasch and Edmund Makalif, was the novelty presented at the Century Opera Company's concert on Sunday evening, March 8. Ludwig Schmidt, violinist, was the special soloist on the occasion and his reading of the last movement from Vieuxtemp's fourth concerto, as well as Beethoven's second Romance, was scholarly and sufficiently temperamental. Lois Ewell's art was charmingly in evidence in her

delightful singing of three songs by Liza Lehmann. Kathleen Howard pleased immensely with Handel's "Largo." Thomas Chalmers and Louis d'Angelo were the other soloists. Both were in splendid voice and were enthusiastically recalled. The orchestra, directed by Josef Pasternack and Alfred Szendrei, contributed materially to the evening's pleasure. The intermezzo from Goldmark's "Cricket on the Hearth" was a melodious novelty.

B. R.

The Milwaukee Männerchor held its annual liederabend on February 24. Chorus numbers and instrumental and vocal solos formed part of the program. The choir has received a bequest of \$1,000 from the late August Schiminsky.

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WOULD ESTABLISH "NO ENCORE" RULE FOR CHICAGO ORCHESTRA

Trustees May Also Require Women To Remove Their Hats at Concerts—Bruckner Symphony and a Strauss Novelty on Stock's Program — Hugo Kortschak Gives Noren's Divertimento, for Two Violins, Its First Performance in America

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, March 9, 1914.

TWO measures of reform are under consideration by the trustees of the Chicago Symphony Orchestra. It has been suggested that the granting of encores by soloists is an inartistic practice, that it tends to prolong the program unduly and to destroy the symmetry and logic of its arrangements by often introducing material unsuited to the context.

The other reform is one which chiefly concerns the women. It has been pointed out that the orchestra's Friday afternoon audiences are the only gatherings in the city's theaters and concert halls where the women are permitted to keep on their hats. The Saturday evening patrons make a practice of removing their hats, there being as many men as women who attend the evening performance. This matter of "hats off" has come up before. It seems that the law applicable to theaters cannot be made to apply to Orchestra Hall, and the women cannot, therefore, be forced to remove their hats. It is hoped, however, that they will be open to persuasion.

A name made familiar to Chicago musicians by the late Theodore Thomas, that of Anton Bruckner, figured on the

twenty-first program of the present season at the Chicago Symphony Orchestra's concert given last Friday afternoon at Orchestra Hall. Bruckner's Fifth Symphony in D Major, under the direction of Frederick Stock, was superbly played by the orchestra, and it was preceded by an equally interesting piece, a novelty for Chicago, the Festival Prelude, for organ and orchestra, by Richard Strauss, op. 61, written for the opening of the new concert hall in Vienna last Fall. It is a piece which brings forth all of the well known orchestral manners of this musician. He has given us nothing new either in themes or their manipulation in this work, and though he has added and multiplied the brass reed and percussion parts of his score, so that much pomp and circumstance result, it is altogether an uninspired work and one could only marvel at the finished performance given it by the orchestra, and the efficient playing of Wilhelm Middelschulte who supplied the organ solo.

The excerpts from Wagner's "Tristan und Isolde" which closed the program brought forth the love scene from the second act, and the stirring music of the third act, including the "Liebestod."

Played Novelty by Noren

The legend, "first time in America," was tacked to Heinrich G. Noren's Divertimento, for two violins, given at the recital last Monday evening at the Fine Arts Theater by Hugo Kortschak, violinist, the second concertmaster of the Chicago Symphony Orchestra.

Mr. Kortschak had the assistance of Emily Barber, violinist, and Elizabeth Schmidt-Pollander, pianist, and the composition, somewhat in the style of the ultra-moderns, created a most favorable impression. It is in four movements and is a novel and interesting form of ensemble music. Miss Barber acquitted herself of her share in its performance with credit.

Then Mr. Kortschak continued with his recital, which contained the Chaconne, for violin alone, by Bach; the Praeludio and Allegro, by Pugnani, arranged by Kreisler; the Nardini Larghetto, the Tartini-Kreisler, Variations, and Ernst's Hungarian Airs.

In these the recitalist proved himself an artist of sterling technical qualities, of musical insight, and of comprehensive command of the tonal resources of his instrument. He was received with much favor and added several encores.

Since settling in Chicago about a year ago, Clarence Eddy has made himself a considerable force in the community. His professional activities and organ recitals continue and his services as a member of the staff of the Walter Spry Piano School are in large demand. In addition, Mr. Eddy is preparing a series of lessons for organists to be complete in about fifty numbers for a Western correspondence music school. So far about one-fifth of the work has been completed, and Mr. Eddy hopes by the end of this year to be able to write *finis* on his manuscript. Mrs. Eddy, contralto, also has a large class and appears frequently upon recital programs with Mr. Eddy.

The Misses Fuller, Dorothy, Rosalind and Cynthia, closed their season this week at the Chicago Little Theater. Their programs for their last two appearances have been made up entirely of request numbers. Their matinées for children have been particularly successful.

A Chicago Composer's Program

The music department of the Austin Women's Club at its session last week had for its topic, "Some Noted Musicians of Chicago, Past and Present." Mrs. Emma Clark-Mottl was the speaker and her paper was illustrated with vocal, piano and violin selections from Chicago's most prominent musicians. Among the composers represented were Carrie Jacobs-Bond, Walter Lester, Eleanor Everest Freer, Emil Liebling, William

H. Sherwood and Julius A. Brander. The latter, a professional violinist, offered two of his own compositions and one by W. C. E. Sheehoeck in manuscript.

Of the piano pupils of Maurice Rosenfeld two have been singled out for public attention recently. George Rosenbloom gave a recital of unusual merit at the Chicago Hebrew Institute on Sunday afternoon, March 1, and on March 15 Hattie Glander gives a program of classical music at the same place. On Tuesday evening at the Woodlawn Women's Club, at the Woodlawn Masonic Temple, Mr. Rosenfeld gave a lecture upon general musical topics. His remarks were illustrated by Frieda Mae Newton, mezzo-soprano, who gave several songs of German, French and English composers. Sol Alberti, pianist, supplied the piano illustrations.

Theodora Sturkow-Ryder, pianist, has returned to Chicago after a brief Western trip which included appearances at Lincoln, Neb., and Boulder, Col., the latter engagement under the auspices of the Friday Musical Club. She left almost immediately to fill dates at Springfield and Nashville, Tenn., and expects to go further South from there.

Alexander Sebald has resumed teaching in Chicago after a rather protracted vacation in Europe.

The second of Jeanette Durno's piano recitals was given last Monday evening at the Little Theater. The program was devoted to the Romantic period, being made up almost entirely of numbers by Schumann, Mendelssohn and Chopin, which were given pleasingly. The closing number was the Liszt E Flat Concerto with the accompaniment arranged for second piano. Here Miss Durno attempted a "temperamental" performance with disastrous results. The interpretation was so individualistic as to leave entirely out of consideration any intent of the composer.

Jenny Dufau, the coloratura soprano, who became a strong local favorite while a member of the Chicago Grand Opera Company forces, was heard on Sunday under the auspices of the Civic Music Association at Hamlin Park. These concerts are given in the park houses to audiences that, to use an expressive phrase, "make the walls bulge." Admission is free and Miss Dufau generously donated her services for this occasion.

Scientific Tests for Musical Ability

Dean Carl E. Seashore, head of the department of philosophy and psychology in the University of Iowa, gave a most interesting lecture at the Northwestern University, Evanston, on March 5. The psychologist said that hundreds of students are wasting their time and their money in getting a musical education when they are not fitted for that art. He claims that there are thirty-nine points in music which will tell just what degree one is suited for that study. The sense of tone and of rhythm are the first and most important points, and to students who fail in those the professor declares that he does not trouble to apply the further tests.

Of the many interesting little bits of news that drift in to the MUSICAL AMERICA office, perhaps one of the most unusual is the announcement that there are some forty-six nuns of the various religious orders in and around Chicago entered as students in the Chicago Musical College. The sisters are entered as special students and more than one has planned a three-years' course.

MAURICE ROSENFELD.

Army of School Children to Sing in May Festival at Yonkers, N. Y.

YONKERS, N. Y., March 7.—A public school music festival on a large scale will be given on the afternoons and evenings of May 13 and 14, in Philipsburg Hall, under the direction of George Oscar Bowen, supervisor of music. The concerts are arranged as follows: Wednesday afternoon, 1,000 children from the primary grades of all schools in the City of Yonkers; Wednesday evening, combined glee clubs from high schools of Mt. Vernon, Tarrytown, Ossining and Yonkers; Thursday afternoon, 1,000 children selected from grammar grades of all schools; Thursday evening, annual concert by Yonkers High School Chorus, presenting Gade's "Crusaders," and a miscellaneous program with assisting soloists and orchestra. There will be assisting professional soloists for each concert and an orchestra from the New York Symphony in the evening.

FRANCIS MACMILLEN RETURNS TO NEW YORK

Noted Violinist and Two Pianists to Be Presented by New Managerial Bureau

Coincidental with the announcement of the return of Francis Macmillen, noted American violinist to New York, where he will give a Carnegie Hall recital on Wednesday evening, March 25, comes news of the establishment of a new managerial agency. The bureau was opened on Monday by S. E. Macmillen in the Candler Building on West Forty-second street. Besides conducting the business in connection with the violinist's concert engagements Mr. Macmillen will present next season Grace Potter, pianist. She is an artist who has attained an enviable reputation in Europe, having played as soloist with many of the important symphony orchestras on the continent. She is a product of the Leschetizky School of Piano Playing.

A third artist who will tour America under the management of Mr. Macmillen is Marie Hertenstein, also a pianist and another product of the great Viennese instructor. She also has acquired much finish under the direction of Schnabel of Berlin. Miss Hertenstein is said to have an exceptional technic and those who have heard her declare she produces a tone of ravishing beauty.

Mr. Macmillen is preparing to announce other artists soon to be included among the number he will manage during the season.

Francis Macmillen has been absent from America for three years, during which time he has been playing extensively in Russia, Austria and Italy.

Mr. Macmillen interspersed his continental tours with periods of coaching and study under the direction of the famous Russian master, Leopold Auer. That the American saw fit to make changes in his method of playing, speaks volumes for the respect he holds for Professor Auer.

Those who have heard Macmillen recently declare that he has acquired a degree of mastery of the secrets held by the Russian master, such as has proved astonishing even to his warmest admirers. His tone has taken on, it is said, a bigness, roundness and breadth that is truly amazing.

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"PATHETIQUE" AGAIN PHILHARMONIC ITEM

Its First Performance of Season
in New York—"Dante" Sym-
phony Finely Given

Tschaikowsky's "Pathétique" seems to have been sidetracked in New York this season. Not until last Sunday afternoon did the enormously popular symphony put in an appearance when it featured as the principal item on the program of the Philharmonic. It was eminently fitting that the revival should have been brought about by this orchestra, which has given so many eloquent performances of it in the past. The audience was large and its enthusiasm ardent.

Mr. Stransky's interpretation of the sublime creation is not utterly new in these parts. It was heard and approved last season. The local public is exacting in the matter of its "Pathétique" readings in consequence of the monumental epoch-making ones of Seidl, Safonoff and Nikisch. Hence it speaks well for the qualities of Mr. Stransky's delivery of it that the hearers should have evinced such pleasure as they did. There exists a foolish theory to the effect that the symphony is "self-interpreting," as it were; that it can score its effects even without the exercise of emotional sympathy and cooperation on the part of the conductor. The late Gustav Mahler's lamentable experience with the work should be sufficient refutation of such absurd beliefs. Mr. Stransky manifestly feels the intense poignancy, the melancholy of its first and last movements and again the electrical thrill and rushing vitality of its *scherzo*. His climaxes in the opening movement were telling and the Cossack march was properly wild, though we prefer even greater dynamic weight and less slackening of speed in its climax. On the other hand, the second movement and much of the tragic finale were taken at somewhat too fast a tempo, and the funereal conclusion was not altogether as impressive as it might be.

The orchestra playing was such as we have learned to expect from the Philharmonic—that is supremely virile, poetic and warm. It was that, too, in Goldmark's "Spring" Overture, the "Marche Slav" and Saint-Saëns's alluring bit of orchestral salon music, the "Danse Macabre," which had true Gallic delicacy and style in performance.

Leo Schulz, first 'cellist of the orchestra, was soloist, playing an antiquated and sentimental *Andante* from a concerto by Molique and Popper's "Elfen-tanz." Mr. Schulz is always a favorite with New York concertgoers and he was applauded to the echo last Sunday. His playing was, as always, distinguished by exceptional artistry, musical charm, enchanting tonal quality and technical perfection.

H. F. P.

Mr. Harris's Chorus Aids in "Dante" Symphony

Mr. Stransky and the orchestra of the Philharmonic Society have given no more impressive concert this year than that of Thursday evening, February 26, when

Visiting Artists Call Forth Milwaukee Hospitality



Mrs. Clara Bowen Shepard's Reception in Milwaukee to Kneisel Quartet and Harold Bauer. Left to Right, Upper Row—M. L. Patek, Mrs. William Monroe White, Mrs. Norman Hoffman, Ferguson Mead, Mrs. A. W. Myers, Mrs. M. L. Patek, Dr. A. W. Meyers, Anne Shepard, Mrs. Clarke Wooddell, Alice Pecheur, Mrs. Clara Bowen Shepard, Mrs. Ferguson Mead. Lower Row—Franz Kneisel, Hans Bruening, Harold Bauer, Clarke Wooddell, Willem Willeke, Mrs. Hans Bruening, Louis Svecenski and Hans Letz

MILWAUKEE, March 7.—Woven into the musical life of Milwaukee is a series of informal receptions which Mrs. Clara Bowen Shepard, Milwaukee's leading impresario, is giving in honor of visiting artists. At these gatherings music lovers have the opportunity of meeting the artists socially.

the program was devoted to Liszt's "Dante" Symphony, Schumann's Overture, Scherzo and Finale, op. 53, and a group of choral pieces. Victor Harris and his St. Cecilia Club assisted the orchestra in the Liszt work and also gave a group of solo numbers.

It will be recalled that Mr. Stransky came to the Philharmonic in the year of the Liszt centenary, 1911. During his first year as conductor of New York's veteran orchestra he put to his credit a performance of the "Dante"—which had not been heard here in a decade or more—that was recognized on all sides as notable. There were numerous requests for a repetition and accordingly he placed it on his list this season. Distinguished as his delivery of the work was in 1911 the performance he gave us this year so surpassed it in its tremendously big and convincing conception as to render a comparison impossible.

The St. Cecilia singers did their work in the Liszt in a most praiseworthy way. Their offerings were a group of *a capella* compositions, Chadwick's "Stabat Mater," Margaret R. Lang's "The Wind"

One of the most enjoyable was that given to five of the leading musicians on the concert stage, four of them being the members of the Kneisel Quartet and the other Harold Bauer, the pianist.

Mr. Bauer was soloist with the Minneapolis Symphony Orchestra, which played in the Auditorium on Saturday

evening, while the Kneisels appeared in the Pabst Theater, under Mrs. Shepard's direction, the following afternoon. Mr. Bauer was a most interested listener at the Kneisel recital.

The next reception will be given in honor of Fannie Bloomfield Zeisler, the noted pianist.

and Pierné's "Le Mariage de Marion." Mr. Harris conducted these works from memory and demonstrated to a critical audience most convincingly that his chorus is the ablest of women's organizations in the city. In tone quality and in ability to cope with intricate problems in part-writing the St. Cecilians did nobly. The Pierné piece, a delicious bit of sixteenth century music by a contemporary Frenchman, won a repetition.

Mr. Stransky also conducted the infrequently heard Schumann work in a manner which brought out all its beauties and which kept concealed its somewhat thin setting for the instruments.

A. W. K.

CHILDREN MOZART HEARERS

Young Officers of Clinic League Give
Applause to Wilhelm Bachaus

Younger than the usual hearers of the New York Mozart Society's musicales were the occupants of part of the front row at the Hotel Astor last Saturday afternoon, when a dozen little girls, officers of the Junior League of the East Side Clinic for Women and Children, enlivened the scene with their white frocks and gay yellow hair ribbons. These youthful auditors were as ardent as any in their enthusiasm for William Bachaus, whose piano numbers were the feature of the afternoon. The remainder of the program was supplied by a quartet consisting of Mrs. Juliette L. Selleck, soprano, a member of the society; Marie Stilwell, contralto; George Carré, tenor, and Carl Morris, baritone.

Mrs. Noble McConnell, president of the Mozart, introduced Mr. Bachaus as

one of the leading Beethoven players of the world and in compliance with the wish of the members to hear some work of this master the pianist substituted the "Moonlight" Sonata for two of his scheduled numbers. After Mr. Bachaus's musically presentation of this work Mrs. McConnell remarked to the audience: "I'm sure we shall never hear a better performance of the 'Moonlight' Sonata if we live to be a hundred." The pianist gave a further revelation of his brilliant and satisfying pianism in the varying moods of the Schumann "Papillons" and in his Chopin group. The four singers were heard in the "Rigoletto" Quartet and their individual singing of American songs won applause.

K. S. C.

Mrs. Lillias Verne Armstrong of New York gave a charming song recital on February 19, after the regular weekly meeting of the Woman's Guild of Bethesda-by-the-Sea in the home of Mrs. John Birkholz, West Palm Beach, Fla. Chapman's "This Would I Do" was one of the songs that was heartily applauded. Mrs. J. W. Doe was a sympathetic accompanist.

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50,000 HEAR WAGE EARNERS' CARNIVAL

Vast Saturday Throng as Climax
of Big Festival Sponsored
by "Evening Sun"

Reports of the Madison Square Garden ticket collectors showed that about 50,000 persons had attended the six-day music carnival of the Wage Earners Theater League March 3 to 8, sponsored by the New York *Evening Sun*. This total would have been even larger but for the unsettled traffic conditions of the early part of the week. For this attendance and for the satisfactory handling of all the details much praise was given both to Julius Hopp, the organizer of the project, and to the enterprising newspaper which gave its support.

The climax of all the week was the monster gathering on Saturday evening, the people's recreational night. With the exception of a small block of the highest priced seats every chair was occupied on the floor, in the arena and galleries, with rows of "rail birds" under the rafters.

The term "ovation" would have to be raised to the *nth* power to describe the tumultuous reception to Eugen Ysaye on this evening. As the noted violinist advanced to the platform a wave of applause broke forth, but this was a whisper as compared with that which followed his playing of the Bruch G Minor Concerto. Deafening was the din, with hand clapping, "bravos," stamping of feet, whistling etc. Mr. Ysaye descended the steps again and again to make his acknowledgments and, having another concerto to play, started to withdraw.

Still the applause continued and the violinist appeared at the next flight of steps. The noise followed him as he ascended the stairs at the end of the hall and made his way across the long, narrow gallery. After the artist had disappeared the clamor was maintained and three times he had to come out on the gallery and extend his arms to the crowd. Even then the applause kept up, until Conductor Altschuler had played

a few bars of the next orchestral number. So sincere a musician as Mr. Ysaye must have felt humble in the face of this tribute, a tribute not only to the distinguished exponent of musical art, but to the art itself, the very power of which was shown by the manner in which one of its highest phases had thrilled this vast assemblage of the common people. Evidently inspired was the violinist by his reception, and he was at his best in the Bruch work and in the Mendelssohn Concerto and encore which followed.

Not much smaller was the audience on Sunday evening, when Olive Fremstad stirred the hearers in a program Wagnerian in tone. The Metropolitan dramatic soprano heard the concert attentively with her secretary and her manager, Walter David, of Foster & David, and she led the applause after Concertmaster Maximilian Pilzer's admirable "Prize Song" which led him to add the "Träume." Mme. Fremstad's stirring "Dich Theure Halle" was supplemented by the Delibes "Les Filles de Cadiz," and after she had later sung "Annie Laurie," she delighted the audience by playing her accompaniment to a folk-song of her native Sweden, followed by the "Old Kentucky Home" of her adopted country. A chorus of school children provided the feature of the Saturday matinee.

Another triumph was won on Friday evening by Margarete Ober. As two programs had been distributed by mistake, the Metropolitan mezzo-soprano generously sang both sets of brilliant arias, with an encore to piano accompaniment. The "Pathetic" Symphony was Mr. Altschuler's important offering. Florencio Constantino made his first New York appearance in three years on Thursday night, and the Spanish tenor was compelled to add encores to each of his offerings. Bernhard Steinberg, the baritone, scored with several songs in Russian. Two young artists shared honors at the Wednesday concert, Sophie Braslau, the new Metropolitan contralto, and Valentine Crespi, violinist, both of whom revealed powers of the highest sort. Other participants were Washington High School girls under Wilhelm Mattfeld. K. S. C.

McCORMACK AND KREISLER

Their Los Angeles Recitals, Postponed
by Floods, Finally Given

LOS ANGELES, March 1.—After various postponements on account of submerged railroad tracks, John McCormack finally gave his third recital in Los Angeles on Friday night of last week. Again his audience was of large proportions and again his singing of ballads brought him mighty applause. A feature which added measurably to his reception was the clearness of his English diction.

Fritz Kreisler was another to suffer by too much water in California. His recital had to be postponed until Sunday afternoon.

It was very unusual to have an artist recital on Sunday in this city, although there have been many local concerts on that day. In spite of this Mr. Kreisler drew a very large house to hear his recital of musical antiquities—for most of his program was of that variety. It is needless to say that his delightful interpretation of these old melodies evoked the warmest applause.

The Brahms Quintet played to a good-sized audience at Blanchard Hall Saturday night. It offered the Schubert "Death and the Maiden" Quartet and a piano quintet by Metzdorff, the latter a novelty by one of the modern German kapellmeisters. It is a work that is quite interesting in the second and third movements and was played with delightful unity.

The soloist was Mrs. L. J. Selby, whose principal number was the "Odysseus" aria of Brahms. She also gave a song by the pianist of the quintet, Mr. Grunn. Mrs. Selby's work was delightful in quality and style. W. F. G.

Song Recital by Walden Laskey at Colgate University

HAMILTON, N. Y., Feb. 27.—Walden Laskey, baritone, appeared under the auspices of the department of music, Colgate University, in an attractive song

recital on February 26. His voice was flexible, resonant, and of much range and power. Mr. Laskey was ably assisted in his recital by his wife who accompanied him at the organ and piano. Mr. Laskey's performances of "Wein die Rosen blühen," Reichardt; "Der Sieger," Kaun; "Prayer to Vishnu," Bantock; "Danny Deever," Damrosch, and "Exhortation," Cook, were the favorites of the recital. Following the recital the Delta Upsilon fraternity entertained Mr. and Mrs. Laskey and the university faculty.

Genevieve Finlay Stewart and Other Artists in Club Musicale

Extremely successful was the concert of the Thursday Musical Club, held at the Cosmopolitan Club, New York, on March 5. Genevieve Finlay Stewart, soprano, scored an artistic success, through her dramatic interpretation of a Schumann Group and Chaminade's "Berceuse," the Brahms "Sapphic Ode" and Mozart's "Das Veilchen." Mrs. Stewart displayed her excellent dramatic soprano voice to best advantage in the Schumann Group, combining faultless enunciation with a voice of excellent timber. The Olive Mead Quartet, assisted by Mrs. Williston Hough, performed Arthur Hinton's G Minor Quintet, and the Brahms Quartet, op. 26. Miss Mallet-Prevost, pianist, gave a musician performance of Liszt's No. 8 Rhapsody and "Capriccio."

Under the direction of William Heaton, the organist of St. Matthews Episcopal Church, Brooklyn, "The Golden Legend," by Dudley Buck, set to the poem of Longfellow, was sung by a large chorus in the parish hall of the church on February 18. With the assistance of Annie L. Walker, soprano; Mrs. Howard C. Sayre, contralto; Stanley M. Clark, tenor, and Dr. E. E. W. Hopke, basso, and at the organ and piano, respectively, Ferdinand Van S. Parr and Alfred R. Boyce, the eleven scenes of the work were given with fine effect, the chorus being well balanced and intelligently led.



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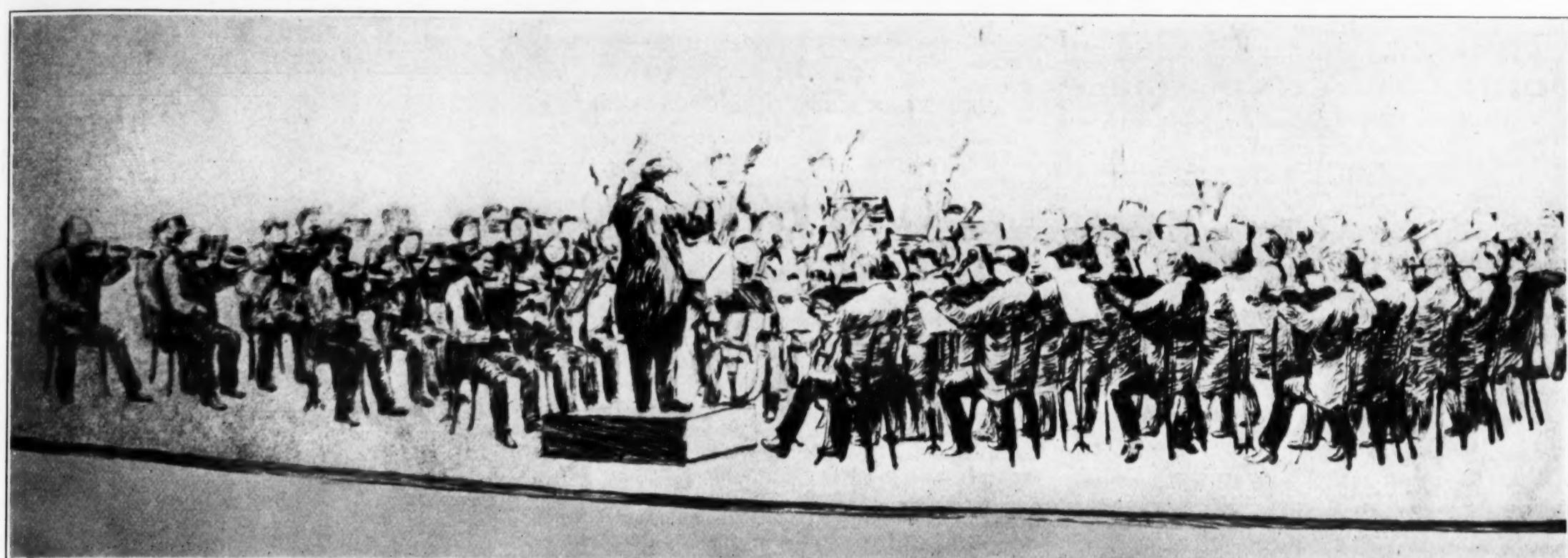
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ONE of the gratifying tendencies noted in the remarkable growth of musical activities throughout the country is the manner in which the big newspapers are supporting worthy musical enterprises in their cities. A striking example of this is found in Cleveland, where the *Leader*, through its brilliant young music critic, Raymond O'Neil, has made telling propaganda for the municipal orchestra.

In a recent issue of the *Leader* Mr. O'Neil presented a reproduction of Wilhelm George Reindel's etching, "Andante con expressione," which, as Mr. O'Neil explains, is not to be looked upon as a

photographic study, but as the artist's expression of the orchestra as a body, making music.

Regarding the development of the orchestra, Mr. O'Neil writes:

"The season that commenced discouragingly sixteen weeks ago ends in a manner that exceeds the anticipations and hopes of the orchestra's supporters. It took several weeks for the music loving public to realize that the music the new orchestra was making was of an entirely different sort from that made by the old.

"When it became noised abroad that Cleveland at last had an orchestra which could play with the ability and artistry that is to be expected from a symphonic organization, the crowds began to come and for many weeks past the attendance

at the Hippodrome has fluctuated between the cheering and extraordinary figures of 2,300 and 2,500.

"Cleveland's symphony orchestra has done more than to make good music. It has made good music, and as the result of the low prices of admission charged it has made good music possible for thousands of persons who cannot afford to attend the higher priced concerts given by outside organizations.

"The orchestra has advertised Cleveland in a way that nothing else could have accomplished. It has secured favorable comment for Cleveland in newspapers and in magazines. But more than this it has taught Cleveland that there is no reason under the sun why Cleveland cannot produce its own good music if it cares to instead of depending upon

other and smaller cities for music that is not a wit better.

"Director Christian Timmner is directly responsible for the amazingly high standard set and maintained by the orchestra. He came to Cleveland from one of the music centers in Europe and from one of the best orchestras. The music ideals that had been drilled into him during a long period of musical service did not exactly harmonize with the lower standards that conditions create here. But instead of lowering his standard he persistently fought to raise those here with results that have been patent and audible for many weeks. If he does nothing more in Cleveland he has done something that no one else can undo—he has standardized music here and that so far has been his greatest service."

PHILADELPHIA WELCOMES TWO OF ITS OWN ARTISTS

Zipporah Rosenberg and Jules Falk in Fine Recital—Philadelphian's Song Among Singer's Novelties

PHILADELPHIA, March 4.—Zipporah Rosenberg, one of Philadelphia's popular young singers, was heard in recital at Griffith Hall last Monday evening, when she had the assistance of Jules Falk, the violinist, and Henry Lukens as accompanist. Miss Rosenberg has a mezzo-soprano of wide range and more than ordinary power, over which she has good control, her singing showing the intelligent results of excellent training. Her program had unusual interest in the presentation for the first time in this city of "La Chain d'Amour," a cycle of five songs, by Bouval; the "Hohes Lied" of Brull and the dramatic "Dyvekes Lieder" of Heise, all of which were extremely well sung, and also as novelties "Prospice" by Sidney Homer and "In July," a song of pronounced merit, the music by Arthur Selwyn Garbett, a Philadelphia composer, to a poem by Harvey Maitland Watts, former manager of the Philadelphia Orchestra, the song being dedicated to Miss Rosenberg. Especially enjoyed was Miss Rosenberg's singing of Schumann's "Der Nussbaum" and "Sommeruh" by Nicode, which enabled her to show a sympathetic *mezza voce* and some delicate effects.

Mr. Falk, a Philadelphian, who has fared forth into other lands and won a name for himself on foreign shores, and whose appearances in his home town are few and far between, was given a cordial

welcome, his first group of numbers including examples of old-time violin music, from 1686 to 1799, by Martini, Ditt



—Photo by Elias Goldensky

Zipporah Rosenberg, Popular Young Singer of Philadelphia

tersdorf, Couperin, J. S. Bach and Porpora, while as his second number he gave "Romance," Wieniawski, "Wagg-

sang," by Tor Aulin, and Hubay's "Scene de la Csarda" (Hullamzo Balaton), playing all of these with admirable technique and musicianly feeling. Mr. Falk produces a clear, vibrant tone, of mellow sweetness in *pianissimo* passages, and produces a *forte* climax with good effect. All of his numbers were received with marked appreciation. Mr. Lukens filled his difficult position with characteristic skill and sympathy. Miss Rosenberg is the soprano of the quartet choir at the Arch Street Methodist Episcopal Church, where Mr. Lukens is the organist and choir director.

A. L. T.

Woman Composer in Portland, Ore., Gives Program of Her Works

PORLTAND, ORE., March 3.—Mrs. Ralph C. Walker gave a delightful musicale a few days ago when she presented a program of her own compositions. She was assisted in the vocal numbers by Mesdames Elfrida Hellar Weinstein and Herman Pohlman. Mrs. Walker's compositions proved excellent and she is a pianist of much ability.

H. C.

American Baritone in Paris Concert of German Music

PARIS, March 7.—In a program of German music at the "Concert Rouge" this week, Arthur Herschmann, American baritone, gained the good will of audience and critics. He was the principal soloist. Mr. Herschmann has been engaged to sing this month at the Concerts des Artistes Français and at a concert at the Trocadéro Palace.

Sydney Biden, the American baritone, has again been winning critical favor on the Berlin concert stage.

MME. GABRILOWITSCH IN BERLIN RECITAL DÉBUT

Mark Twain's Daughter Achieves a Genuine Success in Her First Concert Appearance Outside of America

BERLIN, March 5.—Clara Clemens Gabrilowitsch, contralto, daughter of Mark Twain, made her débüt in concert in Germany at Beethoven Hall last night. She had a genuine and well-deserved success. Her audience was large, distinguished and outspoken in its approval and the critics praised her highly.

Some of those in her audience had heard Mme. Gabrilowitsch when she was a favorite concert singer in America and they found her art and voice greatly improved.

Mme. Gabrilowitsch sang old Italian songs and *Lieder* by Brahms, Schumann and Schubert, and exhibited fine interpretative powers. She was accompanied on the piano by her husband, Ossip Gabrilowitsch, who played with exquisite taste and also contributed to the program Chopin's B Minor Sonata and Mendelssohn's "Variations Sérieuses."

Leila Hoelterhoff Gives Concert for Blind

BERLIN, March 7.—Leila Hoelterhoff, the blind soprano of Los Angeles, gave a concert this week for the benefit of the School for the Blind in St. Eglitz, near Berlin. Miss Hoelterhoff has just completed a series of lectures on the Wagnerian drama given in the American Church in Berlin.

George Hamlin Arrives in Berlin

BERLIN, March 7.—George Hamlin, the American tenor of the Chicago Opera Company, has arrived in Berlin, which he will make his headquarters for a considerable time. He has taken an apartment here. He will make numerous concert appearances.

Mario Sammarco has been singing *Hamlet* and other rôles in Madrid with his customary success.

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New York, March 14, 1914

WHO SHALL TRANSLATE LIBRETTOS?

Much interest attaches to the invitation as announced in MUSICAL AMERICA last week, of Milton and Sargent Aborn, general managers of the Century Opera Company, to their "friends" the critics, asking them to make proper English translations of foreign operatic librettos. It is quite natural and right after several years of agitation of this matter by critics and others, that a counter proposition of this sort should be made.

The Century Opera managers point out that in a very important respect this matter is in the hands of the music publishers. There is little that the operatic manager can do except to swallow the translations thrust down his throat by the publishers of scores and librettos. The fact that much is left to be desired in many of the English translations heretofore given out by the publishers should not, however, prevent the necessary steps being taken to rectify the existing condition and prevent its recurrence in the future.

The question is, are the critics the best persons to make translations of librettos? There is no doubt but that many of them could make better translations than those which have been thrust upon us in the past by publishers who have engaged hacks at starvation prices to write them. The point is that there must be something poetically creative about a text that is to be sung, even if it is a translated text, or it falls to the dead level of shop work, and will quickly be recognized as such. The creative mind must to some extent, therefore, go into the making of a translation. The critical mind, as such, on the other hand, is not the creative, but the analytical mind. The critical mind in its pure state, therefore, is not the one to call upon for translations.

There is nothing in the constitution of man, however, to prevent him being endowed with both the creative and analytical faculties, as a host of names in the world of art bears out. Plenty of creative artists have

made their living, even if somewhat against their inclination, through their critical ability.

If the Aborn brothers can bring forth a response from such critics as are in truth literary creators, the problem will be happily solved after the rights have been obtained to have the operas sung with other translations than those originally published. It is the creative writer with musical knowledge, and not the critic, as such, who should be invited to translate operatic librettos.

NEW YORK MUNICIPAL ORCHESTRA

The daily press of New York has recently given fresh evidence, editorially and otherwise, of the steadily growing sentiment which exists in New York City looking toward the ultimate establishment of a municipal symphony orchestra to give free public concerts the year round.

It is now an established and undisputed fact, borne out by experience on every hand, that the masses of the people in New York City want to hear the greatest music which the world has to offer. This fact was manifested four years ago when orchestral concerts of a symphonic nature were first regularly instituted in Central Park. It has been emphatically borne out during the four subsequent years of these Central Park concerts. It has been equally borne out by the orchestral concerts under the direction of Prof. Henry T. Fleck, which are given in various buildings controlled by the Board of Education throughout Greater New York. The fact has been similarly substantiated by various other enterprises for good music for the people, at which small admission fees have been charged, though it is doubtful if the latter would have been as successful as they have been had it not previously been possible for the masses of the people to become familiar with the best music through the opportunity afforded by the free public concerts.

The great musical lesson of the times is that music, even the greatest music, is not for the few, but for all. It has been sufficiently proved that its message is carried directly to the people through its presentation to them under the proper conditions, without special musical training on the people's part. To include the whole people in the joy and the benefits of the greatest music is one of the most essential and splendid movements of the times, and while the artistic enterprises for the few will continue to find their place in human society, the greater force of the time will be found in those enterprises which look to the giving of music to all of the people.

Sentiment for a municipal city orchestra in New York City is in the right direction, and is to be encouraged, and it is to be hoped that such an orchestra will before long be a reality in New York City.

A QUESTIONABLE DEDUCTION

"W. H. W.," the new conductor of the *Evening Mail's* "Always in Good Humor" column, indulges in jape over the space allotted to the different aspects of an operatic première by a New York music critic. The opera was Charpentier's "Julien." The ingenious W. H. W. has observed that the space devoted to data is nine inches; to the opera's story, twenty-one inches; to the singers, ten inches; to the music, two inches. The one deduction which W. H. W. makes from these premises is that this allotment expresses accurately the relative importance which America attaches to the ingredients of grand opera.

It is certainly true that through the law of averages newspaper space does come to be allotted according to the degree of public interest in all matters. In the present instance, however, it is possible that other elements may have entered by which the matter may be given a different interpretation. It can be supposed that the critic in question may have thought that the music of this particular opera was worth only two inches of space. It is certain that if it had interested him deeply he would not have been willing and would not have been compelled to confine himself to so small a space. Which shows that the personal factor can upset the law of averages.

SHADES OF WAGNER!

Italy having failed to set a wholly acceptable model before us of what an American opera should be, Germany now makes the essay. Cable dispatches tell us the awful news of the composition of "George Washington, a Musical and Dramatic Biography," by two ingenious and enterprising Germans.

The dispatch says nothing of a German production of the piece, but informs us that the opera will soon be submitted to American managers. Also we learn that it is dedicated "In Friendship to the Free American People."

Can it be that this dedication is an ironical reference to a nation which has not yet shaken off its fetters,

musically, and even yet submits to domination from Europe? And is Germany about to forsake that "dedication to the German spirit" which made a Wagner, and sell its musical birthright for a mess of pottage?

Personalities



Mme. Gadski at Ostend

Metropolitan opera goers have welcomed the return of Mme. Johanna Gadski to the company, not only in her superb Wagnerian rôles, but in "Orfeo ed Euridice," "The Magic Flute," "Aida" and "Cavalleria Rusticana." Previous to her reappearance the noted soprano had won extensive concert success. The above snapshot of Mme. Gadski was taken on the veranda of the Hotel Continental, Ostend, during the singer's visit to that watering place last Summer.

Hudson-Alexander—Mme. Caroline Hudson-Alexander has conceived the unique idea of suggesting to the Pullman Company that moving pictures be offered to passengers as a means of lightening the tedium of travel.

Bispham—During his successful tour in vaudeville, David Bispham appeared recently in Winnipeg, Manitoba, on the same bill with the "Cowboy Caruso," Bill Pruitt, and the audiences found an interesting contrast between the experience of the noted baritone and the youth of the tenor.

Caruso—One of the *entr'acte* presentations to Enrico Caruso at the Metropolitan première of "Julien" was a new edition of the tenor's caricatures, which had just been published by *La Folia*, the New York Italian newspaper, to which the singer contributes his remarkably clever drawings.

Seagle—"The singer who really wishes to succeed," says Oscar Seagle, "must learn several languages besides his own, and must be able to speak the language in which he sings. My experience has been that the American does this more successfully than anybody except the Russian, who is a genius at acquiring languages."

Yvonne de Tréville—At her récent appearances in Honolulu, Hawaii, Yvonne de Tréville has been singing Cadman's "Thistledown," which the gifted American composer wrote especially for her. Other numbers on these programs by present-day American composers were W. H. Humiston's "Evening Song" and Mary Carr Moore's "My Garden," the latter also dedicated to Miss de Tréville.

Muck—The Boston Symphony Orchestra conductor declares that Boston likes musical novelties when they happen to be French. "Boston has gone mad over French art in music, painting, sculpture and everything else," says Dr. Muck. "It seems queer that the one city in America which has retained its old rigid Puritan character more than any other should go to the extreme of getting its art from Paris."

Hinton—"Novelties do not pay in England whether they be foreign or English, unless they come from the pen of some sensational writer such as Richard Strauss," says Arthur Hinton, the composer. "Even a new work by Max Reger or Claude Debussy does not cause any excitement in London. So it is not to be wondered at that we English composers do not have our works performed in great quantities. At present there are a number of us who are striving to bring about such a condition that one British work will be played at every large symphony concert."

Axt—William Axt, the young conductor and coach, who is directing "The Firefly," with Emma Trentini, is one of the best equipped musicians in that field. As a pianist he studied with such masters as Joseffy, Schawinsky and Von Zadura, while his theory was had with Rubin Goldmark and Dr. Paul Ertel. His practical experience was gotten with Oscar Hammerstein when Mr. Campanini was conducting at the Manhattan Opera House. As a coach he is well thought of by prominent operatic and concert artists.

YOUNGEST MAN TO CONDUCT "LOHENGREN" AT COVENT GARDEN



Julius Harrison, English Composer and Conductor, and His Wife, Who Is a Concert Contralto

LONDON, Feb. 20.—Julius Harrison, a promising young English composer and conductor, is shown in the accompanying picture, with his wife, a contralto who has attained some distinction in concert work. Mr. Harrison has already received much recognition and ranks as one of the most prolific of the younger school of English composers. His compositions number some 150 and include works for orchestra, chorus, orchestral suites, tone poems, string quartets and quintets, overtures, songs, piano pieces, part songs and organ and 'cello music.

Many of his pieces have been performed by the leading English orchestras under his own direction and that of other conductors, including Sir Henry Wood.

In the recent Roze operatic season at Covent Garden Mr. Harrison earned the warmest commendations of the press for his conducting of "Joan of Arc" and "Lohengrin" and he holds the distinction of being the youngest conductor to direct the latter opera at Covent Garden. During the present season there Mr. Harrison is engaged as operatic coach and chorus conductor for "Parsifal" and his services have been retained in a similar capacity for the "grand" season by the Royal Opera syndicate. F. J. T.

Schumann-Heink To Tour Two Months Under Redpath Bureau's Direction

CHICAGO, March 9.—As stated in MUSICAL AMERICA last week, the Redpath Musical Bureau has no intention of going out of business, inexplicable rumors to the contrary notwithstanding. So far is this from the case that it is announced that the Bureau has taken the entire time of Mme. Schumann-Heink for September and October of this year, and it is said that this is the first contract that Mme. Schumann-Heink has ever made for concerts outside of the Wolfsohn Bureau in New York. The Redpath Bureau is planning to extend its operations in many other ways next season.

New Italian Works Heard in Society's Recital

Lovers of chamber music were treated to a novelty in the form of an "All Italian" program given by the Society of Italian Music in the Forty-eighth Street Theater on March 8. Most of the works were new, consisting of music other than that heard in opera. G. Aldo Randegger, the Italian pianist, Alexander Saslavsky, violinist, and Paul Kefer, 'cellist, took part. Renato Brogi's Trio in E Minor was the opening number, and the other

concerted offerings were Giuseppe Lucretto's "Scena Villereccia" and Giulio Ricordi's Trio in A. The real novelty of the evening was Niccolò Van Westerhout's Piano Sonata played by Mr. Randegger. Corelli's Sonata in D Minor for violoncello was given by Mr. Kefer and Mr. Saslavsky interpreted a sonata by Pietro Nardini, transcribed by Fernando Liuzzi.

CARL FLESCH STAR OF METROPOLITAN CONCERT

Violinist Plays More Encores Than Scheduled Numbers—A Remarkable Paganini Performance

Carl Flesch was the bright particular star of last Sunday evening's Metropolitan Opera concert. Possibly the audience was not as large as it should have been, but it did not take those present long to realize that a violinist of unsurpassable qualities was before them. In consequence the applause soon became such as is bestowed only upon trusted favorites and, although Mr. Flesch was scheduled to play only three numbers, he had more than doubled this quantity in encores before the close of the evening. His listed offerings were the Paganini D Major Concerto, the Schubert-Wilhelmy "Ave Maria" and the now familiar Pugnani-Kreisler "Prelude and Allegro." His extras included a Martini "Andantino," the Brahms-Joachim D Minor Hungarian Dance, Schumann's "Träumerei," the Bach Air on the G string and several others.

It is long since the Paganini Concerto has received a performance so vital and illuminating—one that actually seemed to invest this essentially tawdry music with an unwonted dignity and beauty. It is a mere show piece for the most part. And yet Mr. Flesch, great artist and serious musician that he is, while playing it with unexampled technical brilliancy, laid no undue stress on the more meretricious aspects of the work. His tone was meltingly beautiful, his intonation perfect, even in the most intricate passages of double stops, and his technic dazzling. Mr. Flesch is reputed to be a staunch admirer of the Paganini compositions. He certainly proves himself such by his treatment of this music, which seems actually to lift it about the level of triviality which it generally occupies.

In the shorter works the artist gave even greater pleasure by the musical beauty, the wholesome sentiment, warmth and nobility of his interpretations.

Mr. Gilly, who was to have appeared, suffered a sprained ankle and was replaced by Mr. Didur, who sang airs from "Pagliacci" and "Faust." Mr. Martin gave the third act aria from "Tosca" excellently and was obliged to repeat the familiar "Pagliacci" solo. Sophie Braslau sang an aria from Tschaikowsky's "Jeanne d'Arc" admirably.

The orchestral numbers included the "Bartered Bride" Overture and the ballet music from Saint-Saëns's "Henry VIII."

H. F. P.

Music of Sioux Exemplified in Minneapolis Lecture-Recital

MINNEAPOLIS, MINN., March 7.—Many interesting facts concerning the music of the Sioux Indians of South Dakota were brought out by Harold A. Loring of the State Normal School of Jamestown, N. D., in a lecture-recital given in the Northwest Conservatory of Music on March 2. The pianist played a song of consecration sung by young men of the tribe, which had a weird beauty akin to that of certain folk melodies of Sibelius and Tschaikowsky. The lecturer was of the opinion that all specimens of Indian music seem to bear kinship to the primitive rune songs of Finland, or more distinctly of Karelia. "The Song of the Ghost Dance," annotated by Mr. Loring, was sung by Arthur Vogelsang. The song with its constantly changing rhythm for every bar alternately in three-fourths and two-fourths time proved a striking example of primitive music. Mr. Vogelsang also interpreted a beautiful Sioux lullaby among the many melodic finds of Mr. Loring.

Emma Calvé is announced to appear in "Norma" at Nice.

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RED-LETTER WEEK FOR CLEVELAND

Chicago Opera, Schumann-Heink and Ysaye with Orchestra the Attractions

Hughes's management and renewed the impression of its excellence at its first hearing, which was more favorable than that of last year. Brahms's Second Symphony and Sibelius's "Finlandia" constituted the orchestral offerings, the latter so persistently applauded that the "Valse Triste," by the same composer, was given as encore.

Mr. Oberhoffer's sensitive and delicate perceptions make him an ideal conductor for the solo artist. Therefore, it was eminently satisfactory to have Eugen Ysaye in two concertos under his baton. The first by Saint-Saëns in B minor seemed to find the great artist in a mood somewhat too heavy for its brilliant message. At the end of the concert the Bruch Concerto in G Minor received a much more inspired interpretation and the Saint-Saëns "Rondo Capriccioso" given as an encore with listeners standing, was played with great brilliancy. The audience was the largest of the season.

Clarence Dickinson Gives Two Organ Recitals in Grand Rapids

Clarence Dickinson, organist of the Brick Church, New York, gave two recitals in Grand Rapids, Mich., on March 6, playing the following program at the afternoon concert for the Saint Cecilia Club:

Prelude in D Major, Bach; "Waldweben," Wagner; "Musette," Rameau; "Discant on a Chorale," Ducus; "Soeur Monique," Couperin; Fantasia and Fugue on Bach, Liszt; "Ave Maria," Arcadelt-Liszt; "Minuet," Rousseau; "Meditation," Bubeck; "Elves," Bonnet; "Abendstimmung," Kaun; "Song," MacDowell; "Lullaby," Elgar; "Rhapsodie Guérriere," Sinding.

At the recital for the First Christian Science Church on the evening of the same day the composers represented were Elgar, Palestrina, Kroeger, Liszt, Fibich, Kinder, Lemare, Guilmant, Widor, Haydn, Dickinson and Hollins.

Adele Krüger Engaged for Connecticut Fest

As a result of her artistic singing at the concert of the Algonquin Club, in Bridgeport, Conn., on the evening of February 19, Adele Krüger, the popular soprano, has been engaged for the Connecticut Saengerfest, to be held on June 22.

IN NEW YORK MUSIC SCHOOLS AND STUDIOS

Recitals of Two of Louis Stillman Pupils

Frank Sheridan and Edna Wolff, pupils of Louis Stillman, were heard recently in two piano recitals, one at the home of Julius Witmark, on February 28, and one at Miss Heidelberg's home on March 1, performing the same program on both occasions. Miss Wolff, who is but thirteen years of age, did exceptionally well and displayed rare talents in her numbers. She was heard to best advantage in Nevin's "Narcissus," Chaminade's "Scarf Dance" and Koelling's "Flying Leaves." Mr. Sheridan, who has been heard in public several times before, showed splendid technical ability in several Chopin Etudes and Liszt's "Rigoletto" and "Flying Dutchman" transcriptions.

* * *
Vocal Pupils of Janet Bullock Williams in Wagnerian Tragedy

"The Flying Dutchwoman," a travesty on Wagner's "The Flying Dutchman," was very creditably interpreted by the vocal pupils of Janet Bullock Williams in the assembly room of the MacDowell Club, 108 West Fifty-fifth street, on March 7. The operetta was in three acts, words and music by Miss Williams. The plot unveils the wanderings of his crew on an island inhabited only by the Flying Dutchman and the members of suffragettes of great charm who were in

favor of matrimony with or without the ballot. The leading rôle of the *Flying Dutchman* was portrayed by A. Wilson, who substituted for Gerald Reynolds, absent from the cast owing to illness. Janet Millen Wells was *Senta*, the heroine; Florence Vance was *Lady Mephistopheles* and Charles E. Cliver was *Sir Mephistopheles*. Others in the cast were Frances Sherred, Marie Miaskowski, Anna Mayhew, Asta O'Connor, May Asten, Harriet Santhol, Mary Graff, Maud Stutts, Harold Weinstein, Adolph Schmidt, George Vosburgh, George Wood, Donald A. Cole, L. Miaskowski and Eugene Peterson. Miss Williams was at the piano.

* * *
Good Training Demonstrated in Program of American Institute

The high standard required of its students by the American Institute of Applied Music was once more demonstrated at a recital given a few evenings ago at which a large audience warmly applauded the participants in an interesting program. An excellent showing was made by the pianoforte department as represented by Elsie Lambe and Florence Marble, pupils of Kate S. Chittenden, the dean of the faculty, and Rose D. Hartley, Adele Petit, George S. Dare and Watson H. Giddings, pupils of Leslie Hodgson, a former *Vorbereiter* for Teresa Carreño.

Rose Fabian, a talented pupil of Henry Schradieck, played violin numbers by Mendelssohn, Cui and Brahms; Mrs. R. E. Powers and Constance Murray, pupils of McCall Lanham, sang and Flora Eccles, a pupil of Gustav Hornberger, played the cello. An unusual and interesting feature was the playing of a number of harp solos by Phoebe Arleigh, a pupil of Maude Morgan. H.

* * *
Klibansky Pupils to Sing in Nineteen Maine Cities

Three of Sergei Klibansky's artist-pupils, Lalla Bright Cannon, soprano; Jean Vincent Cooper, contralto, and Paul Frederick Eichorn, baritone, have been engaged for a concert tour throughout the State of Maine from March 2 to March 21. The tour is under the direction of W. R. Chapman, and includes nineteen cities.

* * *
Monday Musicales at Ziegler Institute

An informal musicale is to be given every Monday afternoon at Ziegler Institute of Normal Singing. The first was given on March 2, Blanche Hine, contralto, being the soloist. Miss Hine was also soloist at a concert at the Tompkins Avenue M. E. Church of Brooklyn on February 26. Isa Macguire, contralto,

has been engaged to appear with Laurette Taylor at the special matinée performances at the Cort Theater, New York.

* * *
A Margaret Anderton Pupil in "All-American" Recital.

The music department of the Glen Ridge (N. J.) Women's Club gave an all-American program on February 27 under the direction of Mrs. Harris. Miss Sheffler, a pupil of Margaret Anderton, the concert pianist, played groups by Edward MacDowell, Edward Burlingame Hill, Howard Brockway, Nevin and a group of Preludes by A. Walter Kramer, of which the "Oriental Sketch" was especially favored. Other assisting artists were Mrs. Martin, Miss Young and Mr. Chaffe. George W. Chadwick, Arthur Foote, Henry Holden Huss, Adolph Foerster, Burleigh and Mrs. Beach were also represented on the program.

Lucy Gates Completes Concert Tour of England and Scotland

LONDON, Feb. 27.—Lucy Gates, the American soprano of the Royal Opera at Cassel, has just completed her fifth concert tour of England and Scotland, having sung with great success in Glasgow, Edinburgh and Clydebank. It is deserving of notice that the recent performance of "Manon" at the Cassel Opera was given especially for Miss Gates, and was the first performance of that work that Cassel had ever heard. F. J. T.

Anita Davis-Chase, soprano, was the soloist for the second concert of the Apollo Club, of Boston, Jordan Hall, Tuesday evening, February 24.

Julius Röntgen's Dutch opera "Agnete" won a pronounced success at its first performances in Amsterdam and The Hague.



A man went to order a wedding cake the other day.

"I'm getting married," he said, "and I want a cake."

"Well, it's the latest thing," said the shopgirl, "to have wedding cakes in harmony with the bridegroom's calling or profession. Thus, a journalist has a spice cake, a musician an oat cake, an athlete a cup cake, a man who loafes on his friends sponge cake, and so forth and so on. What is your calling, please?"

"I'm a pianist."

"Then, of course," said the girl, "you'll want a pound cake."—*New York Globe*.

* * *

"I hope you don't object to my children practicing their music lessons," said the fourth-floor tenant to his neighbor below stairs.

"On the contrary," said the neighbor, "it has given me a first-class reason for demanding a reduction in my rent."—*Harper's*.

* * *

An Irishman who had come to New York was met at Ellis Island by his brother, Mike. The latter undertook to show Pat the sights of the big city, pointing out the City Hall, Wall Street, Trinity Church and the tall buildings. At length they came to Chinatown.

Pointing to a Chinese laundry, Mike exclaimed. "Look at that sign, Pat! Sure, an' ye never saw the like o' that in Ireland! Can you read it?"

"No," replied Pat; "but, begorra, if I had me flute here I could play it."—*New York American*.

ROSE BRYANT

CONTRALTO

Recent Appearances

Buffalo—Guido Chorus
New York—Schubert Männerchor
Philadelphia—Mendelssohn Club
Schenectady—St. John's Choir (3d appearance)
Branford—Blackstone Memorial Library (5th appearance)
Pittsburgh—Mozart Club
Providence—Arion Club
Troy—Choral Club (2nd appearance)
Nashua, N. H.—Festival Oratorio Society (2nd appearance)
Windsor, Vt.—Festival
Albany, N. Y.—Festival Musical Association (3rd appearance)
Easton, Pa.—Festival (2nd appearance)
Utica—B-sharp Music Club
Brooklyn—Pratt Institute
Lawrence—Oratorio Society
Waltham—Music Club
Lowell—Oratorio Society
Paterson—Orpheus Club (4th appearance)
Amsterdam—Century Club
Mount Vernon—Choral Society (2nd appearance)
Elizabeth—Choral Society (2nd appearance)

Philadelphia—University Extension Society
Richmond Hill—Oratorio Society
Brooklyn—Gounod Society
New Britain—Woman's Club (10th appearance)
Norwich—Young People's Orchestra (2nd appearance)
Katona—Choral Society
Orange—Woman's Club (2nd appearance)
Wilkes-Barre—Oratorio Society
Norfolk, Conn.
Warren, Pa.
Plaza Hotel, N. Y.
Waldorf-Astoria, N. Y.
Keene, N. H.
Lakewood, N. J.
Æolian Hall, N. Y.
Bristol, Conn. (5th appearance)
Hartford, Conn. (4th appearance)
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New York Women Point Way to Better Conditions in Thuel Burnham Scholarships

"IF the mountain won't come to Mahomet, then Mahomet will have to go to the mountain." To modernize this old adage, "if highly talented aspirants for fame in the musical world cannot afford to go abroad to the virtuosi for musical study, then the virtuosi must be brought to them."

This adaptation of the old proverb must have been in the minds of certain influential American women desirous of helping ambitious music students to obtain the best possible tuition without the unnecessary expenditures of a trip to Europe, when they instituted the Thuel Burnham scholarships. They have arranged with Mr. Burnham, who is one of the leading piano pedagogues of Paris, and a prominent exponent of the Leschetizky method, to have him spend three months each year teaching in his native country. The number of scholarships offered by these women and various musical clubs is rapidly increasing, about twelve having already been donated, with as many more pending.

"This scholarship plan," explained Mr. Burnham the other day, "has infinite possibilities. If the rich people of America will awake to a realization of the vast benefits this movement will bring to the prestige of American art, the time will soon come when America will be known not only as the greatest nation of business men, but also the greatest nation of musicians. For with our vast talents we will surely find worthy successors, right in our own midst, to such composers as Bach and Beethoven, such teachers as Liszt and Garcia, and such singers as Patti, Pauline Lucca and Jenny Lind."

Not Yet Inherently Musical

"We are not yet what might be termed technically a musical nation, but we are improving artistically every year. Just because we have the greatest opera houses in the world; that we pay princely sums for our artists; that our orchestras are superior to most European orchestras, does not mean that, as a nation, we are inherently musical; it only means that as a nation we are prosperous, that we appreciate the best, without being able to duplicate it fully in compositions and artists, and that we can pay the bill our taste incurs."

"This plan of scholarships, when fully developed, will apply not only to European teachers, for there are, of course, plenty of excellent teachers in America, as good as any that Europe possesses at the present time. It brings to the financially-unable student the possibility of the best tuition, however, whereas heretofore the prices that these eminent teachers charge has made study with them prohibitive. After this movement has become nation-wide, perhaps the American government may be brought to realize the vast good it has done for American art, and be induced to follow the lead of most European countries, and either endow a national conservatory or set aside a sum annually for the furtherance of this plan."

"Think of what could be done," proceeded Mr. Burnham, "if only a part of the money spent annually on American



Thuel Burnham, American Pianist, Photographed at His Arrival in New York

public libraries, for instance, were put to such a purpose. Wealthy people can do a great deal toward building up an *entente cordiale* between themselves, as lovers of art, and the artists who are thus assisted by them. Many governments, like Norway, and Spain, provide means of some kind by which particularly gifted musicians may be sent where the best instruction can be made available for them.

"I commenced my American season on March 4 at my Carnegie Hall studios, and when I return to Paris my students will be placed under the guidance of one of my pupils, who will see that my ideas and plans, which I will prepare for him before leaving, are carried out until my return next December."

Winners of Awards

Of the scholarships which have already been awarded two have been given by the MacDowell Club, one for teachers and one for prospective concert artists, the latter having been won by Pauline Geisselmann. The examinations for the former have not yet been held. The Thursday Musical Club scholarship was awarded to Miss Bernson, that of the Three Arts Club to Mrs. Helen Gleason, and that of the Studio Club to Ethel Marie Brown. In addition to these, several private individuals have tendered scholarships. That offered by Susan B. Woodforde was won by Eleanor Mills, and Addie Givens Wynne was the winner of the one donated by Victoria Grey of Paris.

Mr. Burnham was to have come to America earlier, but was compelled to postpone his trip until last month on account of an acute attack of pneumonia, necessitating the cancellation of all of his concert engagements. He will, however, make his concert tour, under the management of Charles L. Wagner, on his return to America in the Fall.

W. J. Z.

Victor Heinze, Concert Pianist

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* * * * *

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CONCERT TOUR FOR CONSOLI

Noted Italian Pianist Returns to This Country in January, 1915

It was definitely announced this week that Ernesto Consolo, the noted Italian pianist, will be heard in America next year. Mr. Consolo will arrive in this country in January, 1915, and will make his appearances under the management



Ernesto Consolo, Noted Italian Pianist

of Marc Lagen. To American music-lovers Mr. Consolo's art is familiar. He has played here as soloist with such noted orchestras as the New York Philharmonic and Symphony Societies. In chamber music he has always been a favorite, having been soloist with the Kneisels and Olive Meads on numerous occasions.

On his coming tour Mr. Consolo will be heard in recital and as soloist with the leading orchestras. This will be the first tour on which he will devote himself exclusively to concerts. On previous visits he was unable to accept more than a

limited number of concert engagements, owing to his connection with the Institute of Musical Art at the time.

Florida Artists in Concerts for Delegates to Two Conventions

TALLAHASSEE, FLA., March 6.—Two very attractive faculty concerts given last week in honor of the Woman's Club Convention and the State Bar Association, now in session here, were enthusiastically received by large audiences. The concerts were under the direction of Ella Scoble Opperman, director of the School of Music, Florida State College for Women. The soloists were Isabella Rausch, violinist; Ella Scoble Opperman, pianist; Isabel Walton Sparkes, coloratura soprano, and Marlea Oskinwan Bishop. Miss Sparkes displayed a voice of exceedingly beautiful quality, and Miss Rausch proved herself to be a violinist of much temperament and clean technic. The Liszt Group given by Ella Scoble Opperman revealed a wealth of technical resources. Marlea Oskinwan Bishop evidenced a strong dramatic voice.

Damrosch Loans \$60,000 to Chicago Man Without Interest

CHICAGO, March 7.—The Chicago Tribune says to-day that a \$60,000 loan, payable on demand but not bearing interest, has been made by Walter Damrosch, conductor of the New York Symphony Orchestra, to Frank R. McMullin, of Chicago. Record of the loan was made yesterday. Mr. McMullin, who has long been a close friend of Mr. Damrosch, says that the loan, which is secured by property in West Adams street and in Leyden Township, is a purely personal property. Mr. McMullin is the man who frequently came to the financial rescue of the musical season at Ravinia Park, and, when Mr. Damrosch was playing there, he lived on Mr. McMullin's north shore property.

Bonci Returns to Costanzi

ROME, March 7.—Alessandro Bonci is making his first appearances at the Costanzi in a long time. His presence in the company has revived society's interest in the opera.

Mildred Elaine, soprano, pupil of Theodore Van Yorx, of New York, has been engaged to sing the part of *Gaby* in "The Little Café," formerly taken by Hazel Dawn.

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NEW BOOKS ON MUSICAL TOPICS

Karleton Hackett on "The Beginnings of Grand Opera in Chicago"—Problems of Singing Discussed by Three Authors—"Music Notation and Terminology"

KARLETON HACKETT, the distinguished music critic of the Chicago *Evening Post*, has added a distinctly worthy achievement to his list of accomplishments in a little volume, "The Beginning of Grand Opera in Chicago," recently issued in that city by the Laurenian Publishers.*

Mr. Hackett has gone to a subject which cannot fail to interest music-lovers, musicians and laymen alike. It is the quaint matter of the early days of opera in Chicago from 1850 to 1859. The material for the little book has been obtained by searching through the files of the newspapers of those days.

But it is not so much the material that makes this volume the charming thing it is as the style of its author, a style which is not in the least conventional. In New York we have no newspaper critic whose writing can match the purity of this English or the elegance and distinction which its very simplicity gives it.

Mr. Hackett should feel that he has done a most informing and entertaining work in this book, something, which though allied with his duties as member of that tribunal which presides over matters musical in Chicago, is yet conceived along sufficiently general lines to make it of interest to every one.

DAVID C. TAYLOR, whose "The Psychology of Singing" stirred up much comment a few years ago, has a new and interesting little volume in his "Self-Help for Singers," which the H. W. Gray Co. brings forward.†

Mr. Taylor is guilty of no superfluous verbiage. He gets to his subject matter and elucidates what he believes in language simple and direct. His divisions are "The correct use of the voice and how it is attained," "Ear training for the purposes of artistic singing," "Musical imagination and its influence in singing," "The technical training of the voice," "Exercises for developing the middle voice," "Exercises for the high and low notes" and "Coloratura singing."

There is a great deal of sane matter in the book that will mean much to singing students. The remarks of Francis Rogers, the noted baritone, appearing in the March issue of the *New Music Review*, are worthy of quotation: "The aim is to enable students to train their own ears, and, through their ears, their voices. As the average pupil believes that his progress as a singer depends more on the ingenuity of his teacher than on his own efforts, any attempt to

* "The Beginning of Grand Opera in Chicago." By Karleton Hackett. The Laurenian Publishers, Chicago. Ill. Cloth, pp. 60. 1913.

† "Self Help for Singers." By David C. Taylor. The H. W. Gray Co., New York. Cloth. Pp. 64. Price \$1.00.

persuade and enable him to be self-reliant is commendable."

KARL W. GEHRKENS, associate professor of school music at the Oberlin Conservatory of Music, is the author of a new book called "Music Notation and Terminology."‡ Such books are always built on more or less the same lines. Mr. Gehrkens's definitions are, for the most part, clear and well phrased and should aid the student considerably.

The chapter devoted to "The History of Music Notation" is very interesting and unusually complete. In the appendix at the back of the book will be found an analysis of Beethoven's Sonata, op. 31, No. 3.

A PAPER-BOUND booklet of thirty pages or more coming from the West is called "Our Modern School of Singing" and is the result of much labor on the part of Mme. Amelie Hild, a vocal teacher in Seattle.|| Truly varied is the occupation of the author, for under her name one finds all these callings, "Vocal trainer, accompanist, coach in vocal and violin, linguist." Just what a "coach in vocal" is has not been satisfactorily explained, though often we hear of the young school miss who says she is "studying vocal" when she means she is having singing lessons.

As for the book itself it is not necessary to read it through to observe sufficiently its absurdity of style, to say nothing of its theories. German is doubtless the mother tongue of this lady, though she insists in her preface that she is "very French in taste." In this same preface there is related as much of the lady's life-story as could be deemed advisable.

The subject-matter of the book, after its alarming "introductory," is divided into "A Short Review on Anatomy," "On Tone Vibrations," "On Tone Placement" and "Enunciation." All the statements made are delivered in a manner that show the author to be absolutely sure of everything she has written down. It would require more space than is allotted here to analyze her sweeping statements.

At the back of the book are letters to the author from Victor Herbert, Maud Powell, Mary Hissem de Moss, John M. Spargur and others in which these musicians have laudatory things to say about her, particularly as an accompanist.

A. W. K.

‡ "Music Notation and Terminology." By Karl W. Gehrkens. The A. S. Barnes Company, New York. Cloth. Pp. 168.

|| "Our Modern School of Singing." By Madame Amelie Hild. Published by the Lowman & Hanford Co., Seattle, Wash. Paper. Pp. 37.

FROM the press of the Oliver Ditson Company comes Niccolò Vacca's

"Practical Italian Method of Singing."§ Fifteen concise lessons constitute the contents of this paper-bound book and in these the author has managed to cope with most of the problems incidental to elementary voice-training. The scale, skips of various degrees, syncopation appoggiatura, grupetto, trill, portamento and recitative are some of the subjects dealt with in this admirable little work. The English text is by Theodore T. Baker.

B. R.

§ "Practical Italian Method of Singing." By Niccolò Vacca. Published by the Oliver Ditson Company, Boston, Mass. Price 75 cents net.

Two Opera and Two Club Hearings for Anna Case in One Week

Anna Case, the attractive American soprano of the Metropolitan Opera, began a week of rather strenuous activity on Monday, March 2, with an exquisite performance of *A Happy Shade* in "Orfeo," at the Metropolitan. On Thursday evening she sang to the exclusive Thursday Evening Club at the New York residence of Mrs. Walter James, where her personal charm, her voice and refined art made a deep impression and she had to add numerous extras. On Saturday afternoon she repeated her rôle of *Sophie* in "Der Rosenkavalier." Sunday afternoon found her for the second time soloist in the annual concert of the Arion Society of Brooklyn, at the Academy of Music, and again she met with a brilliant success.

An interesting paper was read by Elsie Suffern before the Monday afternoon Club of Plainfield, N. J., on February 16, on "Meyerbeer and Melodrama." Mrs. Orra S. Rogers also presented a paper on "Modern French Opera" and Mrs. Harmon played several violin selections.

New England has recently heard several of Charles Wakefield Cadman's songs. "I Hear a Thrush at Eve" was sung by Ethel Bentley at a musicale in Boston and was well liked. Malden, Mass., also enjoyed Rudolph Boskhardt's interpretation of "Call Me No More."

GOVERNOR HEARS CONTRALTO

Albany Official Society Among Mme. Schumann-Heink's Admirers

ALBANY, N. Y., March 9.—Mme. Ernestine Schumann-Heink scored a greater triumph Thursday night in Harmanus Bleecker Hall than when in her more youthful days, years ago, she delighted the music-lovers of Albany by her wonderful voice. Governor and Mrs. Glynn headed the long list of official Albany society present and there were delegations of the social and musical circles of Troy and Schenectady. The wide range of register of the marvelous voice of Mme. Schumann-Heink enabled her to give her audience a varied program. She grouped the classic with songs of less serious mood and presented them on common ground and of equal appreciation. Her charming personality delighted her audience and she was most gracious in responding to encores.

A recitative and aria from "Sextus" of Mozart she gave with perfect expression and feeling. "My Heart Ever Faithful" of Bach showed the singer able to portray the joyous spirit of faith. Three arias from "Samson and Delilah" were given with poetic beauty and won a storm of applause. Her German and English ballads received due appreciation. Mrs. Katherine Hofmann was accompanist and she was twice presented to the audience by Schumann-Heink for bows in appreciation of her work. Nina Fletcher, a pleasing violinist, assisted with three compositions of Wieniawski.

A Daughter for Reinald Werrenrath

A daughter, Dorothy, made her début at the home of Reinald Werrenrath, the popular young American baritone, on Saturday night. Telephonic communication with Mr. Werrenrath on Monday morning revealed the fact that the baritone was well pleased over the increase to his family.

Amedeo Bassi, the tenor, is to sing at Nice in the Spring.

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OPERA DISTRACTING ATTENTION FROM CONCERTS IN LONDON

Wagner Productions at Covent Garden Drawing Huge Audiences—Triumph for Conductor Coates in "Meistersinger" and "Tristan"—Eva von der Osten's Noble "Isolde"—A Wagner Choral Concert with 800 Singers—Stravinsky Translates a Skyrocket into Music—Début of Eleanore Osborne, American Soprano

Bureau of Musical America,
36 Malden Lane, Strand, W. C.,
London, February 27, 1914.

TO the least observant of recorders it must be evident that the London musical season is taking longer than usual in getting into its stride. Time was ere the American capacity for absorbing the world's musical talent had developed to such amazing proportions that the period between Christmas and Easter was barely sufficient to enable the hordes of recitalists and concertizers who flocked to England from the Continent to obtain a hearing. That a larger and more fruitful field has attracted these devotees of the muse is a circumstance that has, however, by no means been regretted by the English musical public, since it insures for them better, even though somewhat belated attention from the great ones of the musical world; besides permitting home talent to receive its due of appreciation.

This year, however, the concert season has had to contend with a large amount of competition from the opera, which continues to be the greatest attraction in the musical line. Not only "Parsifal" but "Tristan," "Die Walküre" and "Meistersinger" are drawing crowded houses, and there are rumors of a prolongation of the original five weeks' season, with at least three extra performances of Wagner's last work.

Not the least popular among this season's list of operas has been "Die Meistersinger" and if any phase of a remarkably good production on Wednesday last can be singled out for special mention it is the successful chorus and ensemble work in which Albert Coates, the conductor, achieved a brilliant triumph. His control of the vast number of voices and the admirable balance he preserved between orchestra and stage in the final scene, despite his rapid tempi, were deserving of the highest praise. The Quintet in the last act was likewise a beautiful piece of work in which Claire Dux, as Eva; Robert Hutt, as Walther; Herr Plaschke, as Sachs; Eugen Albert, as David, and Frau Bender-Schäfer, as Magdalene, produced splendid effects. The rôle of Sachs was well sustained throughout; vocally it was faultless and the genial and sunny personality of the poet-cobbler was admirably realized. Herr Erwin, as Beckmesser, made the most of his rôle.

Beecham Opera Season

Another important operatic enterprise that gives promise of becoming an annual affair in London is the season at Drury Lane Theater to be inaugurated by Sir Joseph Beecham, assisted by his son, Thomas Beecham, the conductor. Encouraged by the artistic success of last year, Thomas Beecham has now announced particulars of a second season to begin on May 20 and to continue till July 25. Russian and German operas are to be given as well as Russian ballet, as in the preceding year, and there will be a number of new works in addition to those of Rimsky-Korsakoff, Moussorgsky and Strauss which were so successful last year. The conductors will include Thomas Beecham, Emile Cooper and Leon Steinberg for the operas and Richard Strauss, Pierre Monteux, René Baton and Thomas Beecham for the ballets.

Remarkable choral singing was heard last week at the Alexandra Palace, when the choir of the same name, to the number of 800 voices, gave a Wagner operatic concert under the direction of Allen Gill. The program consisted of the third acts of "Tannhäuser" and "Lohengrin" and it may be said without exaggeration that the effect was tremendous. Some very beautiful solo work was done by Edith Evans, who sang the Elsa music, and "Elizabeth's Prayer" with great fervor and beauty of voice. Alfred Heather, Herbert Heyner and Bettina Freeman contributed some equally finished singing. The conductor's work was characterized by a fine breadth and swing.

Last week there came to us from Berlin, by way of Dresden, Darmstadt, Strassburg, Frankfort and Cologne, in

which cities she had achieved no small measure of success, a very young Spanish pianist, Maria Cervantes, who has been a pupil of Joaquin Malats and Pugno. For this, her first appearance in England, at Steinway Hall, the young artist chose a very modest program. It



Eleanore Osborne, American Soprano, Who Has Just Made a Successful Concert Début in London

was unfortunate that a nervous indisposition prevented her from doing full justice to her talents, which, if not yet properly matured, have already reached a surprisingly advanced stage of development in one so young.

"Tristan" the Season's Greatest Achievement

LONDON, Feb. 20.—It is with no wish to disparage the magnificent results which have been obtained with "Parsifal" at Covent Garden that it is asserted that, with the performances this week of "Tristan und Isolde" the management has scored its greatest success of the present season. Except for the substitution of Herr Fönn for Herr Knüpfer as König Marke the cast for both performances last week remained the same, with Mme. Eva von der Osten as Isolde, Jacques Urlus as Tristan, Mme. Bender-Schäfer as Brangäne, and Herr Plaschke as Kurvenal. Albert Coates conducted.

The outstanding feature of the second performance on Saturday last was unquestionably the Isolde of Mme. von der Osten, the talented soprano from Dresden, who so quickly leaped into favor with her impersonation of Kundry on the opening night, and who now, in her very first attempt as Isolde, is pronounced by the press and those versed in the records of Covent Garden to be the finest that the house has listened to for

many years. Not the least of Mme. von der Osten's qualifications for such exacting rôles is the power of endurance of her voluminous mezzo-soprano, which she uses unsparingly from the beginning to the end, sustaining always a wonderful clearness and freshness of tone, without betraying any trace of fatigue. Dramatically too she was always convincing, at times even thrilling. Her complete abandon, which reached its culminating point in the finale, was in striking contrast to the unnecessary restraint in the acting of Herr Urlus, who, however, was in splendid voice.

The work of the orchestra was a fine tribute to the musicianship of the new conductor, Albert Coates, who showed a keen appreciation of the beauties of the score and a masterly skill in the building up of his climaxes. In the second act there appeared some occasional discrepancies between orchestra and stage, but the balance was always cleverly regained without any serious blunder ensuing. His discretion in making allowances for the voice in the forte passages without sacrificing any of the orchestral effect cannot be too warmly commended.

Still another Kundry will be heard in this evening's performance of "Parsifal" in Melanie Kurt, the gifted soprano who seceded last year from the Kaiser's company in Berlin and is now engaged at the Deutsches Opernhaus in Charlottenburg. Mme. Kurt, who created the rôle of Kundry at Charlottenburg with great success, is another of the Kaiser's artists who will be heard in America.

King Hears Amateur Orchestra

Royal patronage was extended to the concert of the Royal Amateur Orchestra at Queen's Hall on February 18, the King attending with a large party, including many English and foreign diplomats and several of the foremost of English musicians, among whom were observed Sir Hubert Parry, Sir A. C. Mackenzie, Sir Frederic Cowen, Sir Charles Stanford and Landon Ronald. Arthur Payne conducted and the orchestra gave a fine and inspirited display with the overture to "Oberon" and Sibelius' "Finlandia." Mme. Liza Lehmann's Song Cycle, "Parody Pie," was included in the program and there were also violin solos by Annie Godfrey and vocal numbers by Louise Dale.

Last Saturday's symphony concert given by the Queen's Hall Orchestra, under Sir Henry Wood, attracted a large audience the curiosity of which had been more stirred than its artistic sense by the prospect of hearing Stravinsky's fantasia entitled "Fireworks." Pyrotechnical displays have never yet been known to fail in pleasing a body of spectators of every age and class. In Stravinsky's work the flute, oboe and clarinets provide the preliminary sparks, the violins and piccolo illustrate the crackling and sizzling, and the ascending passages for wood-wind and strings represent the passage of the soaring rockets which burst forth into a glittering shower of golden sparks, to a crashing turmoil in which the whole orchestra combines. The effect on an audience that is not averse to thrills may easily be imagined. The skill and originality of the composer cannot be disputed, though exactly what the musical merits of the piece are it is somewhat baffling to decide.

The concert included also the two Strauss Overtures to "Der Bürger als Edelmann" and "Ariadne auf Naxos," the Fourth Symphony of Beethoven, Schumann's Pianoforte Concerto in A Minor, in which Alfred Cortot was the soloist, and Delius's Dance Rhapsody.

Eleanore Osborne's Début

The début on February 14 of the young American soprano, Eleanore Osborne, was one of the features of a tediously lengthy ballad program at the Albert Hall, and, if vociferous applause and repeated recalls mean anything, success was Miss Osborne's reward. In point of fact, her selections, "Depuis le jour" from "Louise" and a delightful little song "Spring" by her teacher, Dr. George Henschel, could hardly be said to have been sufficient to pronounce a final judgment on Miss Osborne's vocal talents, though the operatic selection provided her with an opportunity to exhibit an organ of great range, full and rich in the middle register and astonishingly clear in the high tones. The slight lack of firmness in some passages could no doubt be explained by youthful nervousness pardonable in a débutante.

Miss Osborne, for whom a great future has been predicted by one of the greatest singing authorities in London—or in Europe, as far as that goes—is an American girl from Detroit. Before coming to Europe some two years ago, she studied in America, and before taking up singing seriously was a pianoforte teacher in the Michigan Conservatory of

Music, Detroit. When only twelve years old she appeared in public as a pianist, but soon renounced her ideas of a career as a pianist to take up singing, which she has been studying since she was sixteen.

After appearing as soloist at last Sunday's Albert Hall concert, Mme. Lula Mysz-Gmeiner, the well known concert singer, gave a recital of her art at Bechstein Hall on Feb. 17, with a program of four Italian songs and groups of lieder by Schubert and Mahler and a set of Brahms folk songs.

On February 18 a young and unknown violinist, Francesco Vigliani, came among us and offered an unusual, though perhaps all the more interesting program of Eighteenth Century composition of the English, French, German and Italian schools. Signor Vigliani is an Italian from Florence and there was in the tone of his playing and his intonation much of the color and richness of expression of his native land.

The beautiful Max Bruch Concerto in G Minor afforded the best insight into the soul of the artist, who gave a broad and sympathetic treatment, and exhibited a dignified and refined style. The whole work was commendably if not inspiringly executed.

FRANCIS J. TUCKFIELD.

GOLDMARK TRACES SYMPHONY

His Lecture on Symphonic Music Illustrated by Stransky Orchestra

First of the special programs which the Philharmonic Society of New York provides for its members was Rubin Goldmark's lecture on "The Development of Symphonic Music" at the Hotel Astor on Saturday afternoon with the Philharmonic's orchestra playing various numbers as illustrations.

The distinguished musician traced the early antecedents of the symphony and told how the old Italians had divorced the "symphonia" from opera. As an illustration of the suite, to which the symphony owes so much, Conductor Josef Stransky and his men played the Bourrée and Gigue from Bach's D Major Suite. Mr. Goldmark related how Haydn had clarified the form of the symphony and how Mozart had beautified its subject matter, and illustrative of these masters the orchestra performed the exposition of the respective first movements of the Haydn "Surprise" and the Mozart G Minor.

That the discussion of the subject should end with its climax, Beethoven, who had brought the symphony to its highest point, was the speaker's belief, but he brought the narration to the last of the great classicists in symphonic writing, Brahms. The orchestra gave a sterling performance of the first movement of Beethoven's "Fifth" and of the exposition of the first movement, Brahms, No. 2. Mr. Goldmark's talk was marked by keen musicianly discernment and by frequent flashes of humor.

K. S. C.

Membership of Guarantee Committee for New Detroit Orchestra

In an account of the initial concert of Detroit's new Symphony Orchestra, in last week's MUSICAL AMERICA, there was an inadvertent omission of the name of Clara E. Dyar among the members of the committee which guaranteed the expenses of the first concert.

Otto Lessmann, the Berlin music critic, recently celebrated his seventieth birthday, when he received the chevalier's cross of the Order of the White Falcon from the Grand Duke of Saxe-Weimar.

THIS HAS BEEN "VIOLINISTS' YEAR"—YSAYE, KREISLER, MAUD POWELL, THIBAUD, KUBELIK, ELMAN, ALL IN THE FIELD. YET THE CURRENT SEASON HAS BEEN FOR MADAM POWELL THE BUSIEST OF HER CAREER. NEXT YEAR'S BOOKINGS ARE WELL UNDER WAY. MADAM POWELL MAY VISIT YOUR STATE (1914-1915) WHEN, IF ARRANGEMENTS CAN BE MADE TO SUIT HER ITINERARY. SPECIAL TERMS WILL BE QUOTED.

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TRIO DE LUTECE HAS ITS SECOND HEARING

Unique Ensemble Organization in Novel Program — Oscar Seagle as Soloist

New York's recently formed Trio de Lutèce, George Barrère, flute, Carlos Salzédo, harp, and Paul Kéfer, 'cello, was heard for the second time at the Belasco Theater, New York, on Sunday afternoon, March 8.

The literature on which such an ensemble may draw is none too extensive. Only the somewhat antique and the truly modern can offer them material. A set of "Pièces de Concert," made up of five graceful miniatures by Rameau and Gabriel Fauré's familiar little suite, "Dolly," were antipodal examples of France of the olden days and of to-day. The three artists, each a virtuoso on his instrument, played admirably and won the heartiest applause. The remainder of the program was given over to solo numbers. Mr. Kéfer's playing of d'Indy's beautiful "Lied" (which he introduced here some years ago accompanied by the New York Symphony Orchestra) was much approved and an extra demanded. In Hüe's Fantasie Mr. Barrère put another memorable performance to his credit, a performance which interested both from the technical and musical standpoints.

If there were any in the audience who were of the opinion that the harp is not interesting as a solo instrument they were doubtless convinced to the contrary after hearing Mr. Salzédo's masterly presentation of a Fantasie by Saint-Saëns. Almost uncanny is the consummate mastery of his instrument, which he plays not for the sake of exhibiting its technical possibilities, but in a thorough musical manner. He also was encored.

Shortly before the program commenced it was announced that Mme. Gerville-Réache's place as assisting artist would be taken by Oscar Seagle. The American baritone sang Mozart's "Non piu andrai," some modern French songs (among them Debussy's "Mandoline" and Duparc's "Lamento") and a German

song, in superb fashion. Again this sterling artist demonstrated his unusually fine vocal possessions, with which is combined a power of interpretation that places him among the foremost concert singers of the day. Frank Bibb's piano accompaniments were those of a performer of real distinction.

A. W. K.

CLUB ENDORSES CAMPAIGN

Birmingham Women Pass Resolution in Favor of "Independence"

BIRMINGHAM, ALA., March 6.—At a recent meeting of the Music Study Club, composed of nearly 400 women, resolutions were forwarded to MUSICAL AMERICA, endorsing Mr. Freund's active campaign for the "Musical Independence of the United States." They are as follows:

Be It Resolved, That the Music Study Club of Birmingham, Ala., heartily endorses the action taken by your editor, Mr. John C. Freund, and the fight he is making for the recognition of the superiority of our own American musicians.

(Signed) Mrs. Chas. J. Sharp, president; Sara Mallam, vocalist, chairman; Carrie Handley, pianist, and Alice Chalifoux, harpist.

A highly enjoyable program was presented to the Music Study Club by Mrs. Max Fies, contralto, and Mrs. Laurens Block, pianist, at the recent meeting. Paderewski, as usual, drew a brilliant audience for his recital, but one that was not so large. The Flonzaley Quartet gave an extremely classic program, a little above the head of the average concert-goer in Birmingham.

One of the most artistic performances given in this city was that of the Art Club in Liza Lehmann's beautiful "In a Persian Garden," which will be repeated shortly. The soloists, Mrs. O. L. Stephenson, soprano, Miss Mitchel, contralto, Owen Gillespy, tenor, Myatt Heflin, bass, were under the direction of Mrs. Chas. E. Dowman.

The Treble Clef Club and Irion Society made their initial bow before the Birmingham public under the direction of Riemy Thomas in a most creditable program, composed of numbers by Schubert, Offenbach and Wagner. Carrie Handley was the able accompanist, and the soloists were Mrs. C. J. Severin, soprano, J. D. McGill, tenor, and J. N. Cox, baritone.

A. H. C.

\$15,000 NEEDED FOR COAST PHILHARMONIC

Project of Financing San Francisco Body "up" to Clubs—Foote as Lecturer

Bureau of Musical America,
376 Sutter Street, San Francisco,
March 4, 1914.

THE project of financing the Philharmonic Orchestra has been passed up to the various clubs, lodges and social organizations of San Francisco. It is hoped that the sum of \$15,000 will be raised, with the promise that in return the contributors will be enabled to hear first-class musical programs at an admission rate not above twenty-five cents. Herman Perlet, director of the Philharmonic, gave highly satisfactory concerts last season but the work did not go as far as might have been desired. It would be interesting to see how much the San Francisco Symphony Orchestra, with Henry Hadley as conductor, might be able to offer the Philharmonic patrons in return for a guarantee of like amount. Low-priced popular concerts by the San Francisco Orchestra would not take away any of the regular patronage given by the wealthy and devoted supporters of the orchestra.

Mme. Tetrazzini arrived yesterday and, incidentally or consequently, we are having the most summery weather of the California Spring. The arrival dates and open-air appearances of this local favorite are proverbially associated with sunshine. Tetrazzini is more nearly slender than she used to be, and, this, she says, is not due to the troubles with Campanini but to a Hopi Indian war dance, which she learned in the Grand Canyon of the Colorado and which she faithfully practices, war-whoops and all.

Fritz Kreisler played his farewell at the Scottish Rite Auditorium last Thursday evening. Standing room was exhausted. The hearers actually seemed to go wild, and it was with difficulty that Mr. Kreisler finally got away from an audience that would have kept him playing all night if possible.

Arthur Foote, the composer, is to be the lecturer at the University of California's Summer School of Music. Mr. Foote held the same position admirably three years ago, and it was regretted that he could not be induced to accept the chair of music, which was vacant at that time. This Summer School of Music has an annual enrollment of over 1,000 and a large percentage of the students are already occupied in teaching music. These students come from all the States west of the Rocky Mountains, with some from the Atlantic Coast and a few from Europe. A large number are teachers in the public schools of the interior California cities and towns.

The University of California has for many years recognized the importance of musical education and has advanced the study as far as the legislative appropriations would permit. Prof. Charles Louis Seeger, for the past two years at the head of the musical department, realizes the duties and opportunities of the university in promotion of the culture of music in America, and the same is to be said of Dr. Benjamin Ide Wheeler, the president.

The city of Oakland has invested \$10,000 in band instruments for use of the music students in the public schools.

At the Wednesday morning meeting in the Hotel St. Francis, the Pacific Musical Society listened to an interesting program by Jean Baptiste Toner, pianist, and Mrs. Benjamin Mitchell Stich, soprano, with Mrs. Edgar Raymond Clure as accompanist.

Participants in the 360th recital of the Sacramento Saturday Club were Clinton R. Morse, Mizpah Jackson, Hazel Ward, Alda McBride, Lena M. Frazee, Mary Kendall, Zuelettia Geary and Mrs. George A. Cummings.

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HENRY HADLEY'S

FOURTH SYMPHONY

Hadley's fourth symphony, played here for the first time last evening, is a beautiful, dignified, ingenious and highly creditable work. Respecting the sub-titles of its four movements—"North, East, South and West"—I can only repeat my often expressed belief that music is a language



which transcends all human bounds and is entirely sufficient unto itself; not needing concrete definition, because it is abstractly so much bigger than any limited names that can be applied to it. I am perfectly willing, however, to try to find in any composition the thoughts which were in the composer's mind when he wrote it; unless a more satisfactory idea of my own occurs to me under the influence of its performance. The Hadley symphony seems to have been well named, and to have been penned in the spirit of its quadruple title. The first movement opens with a series of curiously cold and gloomy chords in the brass choir and the remaining themes of this movement are of a character readily to lend themselves to mental pictures of ice, snow and piercing winds. The second movement is a vivid reflection of the languorous east, with its Hindoo introduction by the oboe, its really wonderful muted horn effect in sensuous thirds and its frenzied nautch-like dance. The third movement shows little of the spirit of the south, but does portray the accepted belief that syncopated rhythm is of Southern origin and feeling. The fourth movement, supposed to embody the spirit of the American west, is very broad, noble and scholarly in its treatment.

Hadley's fourth symphony, in D minor, opus 64, is a beautiful work. Mr. Hadley's spirituality and crudition never forsake him, and he is a master of descriptive music. The close chords in the brasses that open the first movement give vivid realization of the frozen North. They resemble the sound you produce in blowing upon your hands to warm them, and suggest vagueness and loneliness of space. And flying ice dust and glittering icicles are scattered by the strings. The archaic music suggests the Arctic. The East has a dance tune treated with much skill, but the movement as a whole is more doleful than passionate. The symphonic painter of a hundred deft touches here lacks the grand manner. Yet both sadness and gaiety are of good oriental coloring. The South fills well its place of scherzo in the symphony. The West is a decidedly brassy number, but with perhaps the finest of the four. Hadley often resembles Debussy with occasional effects of orchestration from Massenet. But in this movement his treatment of the three leading themes, or rather the two of them depicting manly vigor and the eternal feminine, he successfully tries a development of polyphonic complexity recalling Wagner's "Mastersinger" music, or that of Richard Strauss, in the best sense. However, the unconscious superiority of the master, makes itself felt here, as in nearly all music of the present day.

The Hadley symphony received a loving interpretation at the hand of Mr. Oberhoffer and the orchestra. Hundreds of little delicate traits were properly brought out while the broader effects were eloquent, without being overemphasized. The emotional expressionism of which Hadley is so capable could find no more sensitively responsive interpreter than Mr. Oberhoffer.

No series of orchestral concerts anywhere can always keep the heights of the last two symphony concerts and the one for next Friday. Yet the opportunity provided last evening by Conductor Oberhoffer of hearing a brand new American symphony was an extremely important event. Henry Hadley is certainly taking the front place among American orchestral composers and a far higher international place than many imported novelty-composers from the uttermost parts of the earth. Even our first hearing of his fourth symphony, "North, East, South and West," gives a strong impression of melodic richness and masterly development, all in the expression of genuine emotions that are decidedly worth the repeating in art works. The splendid vigor and picturesqueness of the northern scene, with its refined and gentle transitional ending; the entrancing eastern dream with its most beautiful horn effects; the strong joyousness of the "South," with its finely original material and freedom from all triviality; and glorious virility of the western air and courage, touches with hearty romance,—all the symbolic geographical points of view of our composite human hearts make probably the highest contribution to American music.

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—London Morning Post, March 22, 1909.

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"CLEOPATRE" CALLED ONE OF MASSENET'S FINEST OPERAS

One Critic of Its Première at Monte Carlo Ranks the Work Above "Thaïs" and "Hérodiade" — Mme. Kousnetzoff and Lillian Grenville in Cast—Paris Opéra Comique Introduces "La Marchande d'Allumettes" by Mme. Rostand and Her Son, with Music by Richepin

Bureau of Musical America,
17, Avenue Niel, Paris,
February 27, 1914.

THE Riviera has been honoring France's beloved Massenet. The last opera written by the master, "Cléopatre," was actually scored by him at Monte Carlo, where it had its first performance this week on the same day as the unveiling of the monument which the principality has erected to the immortal composer.

The speech of M. Viviani, Minister of Public Instruction, who was prevented by illness from presiding at the ceremony of unveiling the bust of Massenet, surveyed the composer's life and work in admirable fashion. The Minister declared Massenet's music to be a poem in honor of women—the full expression of woman as a temptress and consoler. His memory would be saved from oblivion if he had never written anything but "Werther" and "Manon."

It is generally agreed that "Cléopatre" will be classed among Massenet's finest operas. The work teems with passion and represents a great, final emotional effort; it is the master's "swan song." One critic places "Cléopatre" after "Werther" and "Esclarmonde," but before "Thaïs," "Thérèse," "Roma" and "Hérodiade." Melody flows freely throughout the work in the true Massenet vein, but retains a quality of distinction, and the harmonic combinations are expressive without being banal. Among the passages which "told" exceptionally at the first representation were the greeting of Cléopatre by Spakos, admirably sung by the French tenor, M. Rousselière, and Mark Antony's reading of the letter from Cléopatre in the second act, which, it is prophesied, will before long attain the same fame as the "Rêve" from "Manon."

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31 BOULEVARD HAUSSMANN, PARIS

Louis Payen, who is responsible for the libretto of "Cléopatre," has not ceded his story from any of the dramas



Scene from the Second Act of "La Marchande d'Allumettes," Just Produced at the Paris Opéra Comique

written around the life of the Egyptian Queen. He has simply taken the Cleopatra of the history books and imagined his own details concerning the most poignant episodes of her reign. She is represented as a cruel and tyrannical coquette, causing all to suffer for the sake of caprice and realizing real love only in the exaltation of death.

Mme. Kousnetzoff, the beautiful Russian soprano, incarnated the character with wonderful fidelity. She sang superbly and proved herself an equally clever actress and dancer. Her attitudes attained quite a classic beauty. M. Maguenat, as Mark Antony, came in for much applause, Lillian Grenville made a touching Octavia and the work was satisfactorily conducted by Léon Jehin. Raoul Gunsbourg, director of the Monte Carlo Opera, had the work mounted in his customary tasteful style.

To recount briefly the details of the action: Act I shows Antony in his camp in Asia Minor at first disdainful of Cléopatre, then madly in love with her, and the couple sail away in a golden gallion despite an order from the Triumvir to return to Rome. In Act II Antony is about to marry Octavia, after a six months' sojourn with Cléopatre in Egypt, but the unexpected appearance of his friend Ennius, who has just returned from Egypt, and recollection of the Queen decide Antony to break the engagement and return to her.

Cléopatre, disguised as a boy, is holding high revel in a low tavern in the second scene of the same act with her new favorite Spakos. Spakos in a fit of jealousy strangles a dancer, who charms the Queen, and the latter has to disclose her identity to save herself from being lynched by the crowd. Acts III and IV disclose Antony and Octavius marching

on each other with opposing armies. There is a violent scene between Cléopatre and Spakos, culminating in the latter being stabbed to death by the furious Queen. As he expires Antony enters, and after a love duet dies in Cléopatre's arms. Finally the Queen herself falls dead.

Opera by Rostand's Wife and Son

"La Marchande d'Allumettes," described as a lyrical story in three acts, by Mme. Rosemonde Gérard and her son, Maurice Rostand, and music by Tiarko Richepin was given at the Opéra Comique for the first time on Monday afternoon. Musically, the composer has

beggar and sang with much warmth of tone.

There was an exceptionally fine concert at the Wesleyan Church on Wednesday in aid of the British and American Stable Boys Church at Chantilly, the great racing center just outside Paris. The church has splendid acoustic properties and, in addition to the excellent singing of several oratorio arias by Eva Egerter, soprano, and George Suffel, the violin playing of Mme. Jeanne Diot and the piano solos of Marie Trierweiller were notably brilliant. John West, organist of the church, played effectively several numbers which included "Grand Chœur," by himself.

Vincent d'Indy, the distinguished director of the Schola Cantorum, has been unanimously appointed chief of the new class for orchestral conductors at the Conservatoire, where a drummers' class is also a novelty, M. Joseph Baggers, tymbalist of the Opéra Comique and Conservatoire orchestras, being the professor of this department.

A Children's Concert

Mme. Laudner-Dollet possesses that most desirable personality that makes the matter of learning music for children a thing of joy. On Saturday, the well-known Conservatoire coach gave an audition of her juvenile pianoforte and singing pupils. The ages of the performers averaged somewhere between seven and fifteen years, yet one was conscious of a serious desire on the part of each to attain to imperial heights in their music. Mme. Laudner sat beside each of her protégés as they played or sang, each from memory, encouraging in the most wonderful manner. Special mention must be made of Mlle. Rigon, aged fifteen, who played a Schumann Arabesque delightfully; the trio of Mmes. Gondoin, Alix and Odette Laudner, the last named the little daughter of the house; Mmes. Coulombier and Silvestre, for their singing of songs by Chaminade, Hahn, Fauré and Leroux; Mmes. Cautonnet, Martin, Belbar and M. Bessiere, for their rendering of a four-handed version of a Brahms dance on two pianos. E. Laudner, the professor of French dictation, gave a powerful interpretation of "La Chanson d'Eviradus" (Victor Hugo), to the musical accompaniment of Thomé, feelingly played by Mme. Laudner.

Minnie Tracey received a few friends yesterday afternoon to hear the second Sonata of Emil Sjögren for violin and piano, played by the composer and Marcel Chailley. The latter plays with taste and respect for the composer, so that the ensemble of the two attained as near to perfection as possible. Miss Tracey and M. Hyden were ideal interpreters of a number of M. Sjögren's songs. The Norwegian composer will, in my estimation, be remembered as a lieder writer rather than a creator of instrumental music.

C. PHILLIPS VIERKE.

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PLAYS NEW WORK BY PHILADELPHIAN

Conductor Stokowski Offers
"Fantasies of a Poet" by
Henry A. Lang

Bureau of Musical America,
Sixteenth and Chestnut Streets,
Philadelphia, March 9, 1914.

A NEW composition by a Philadelphia musician was the novelty of the Philadelphia Orchestra's nineteenth pair of concerts, at the Academy of Music last Friday afternoon and Saturday evening, Mr. Stokowski offering for the first time Henry A. Lang's "Fantasies of a Poet." Added local interest was given to the program by the appearance of Herman Sandby, the first violoncellist of the orchestra, as soloist.

Mr. Lang, who was born in New Orleans in 1854 and obtained his musical education in Germany, has had considerable success as a composer. He has received several prizes for chamber music and piano pieces both in this country and in Germany, the latest being the award of the Federation of Musical Clubs in 1912, and of "Sinfonia" in 1913. His "Fantasies of a Poet" is in the nature of a symphonic poem, and attempts to give tonal elucidation of the sensations and imaginings of a poetic genius as he is passing from this world to the next. The first of the four movements is entitled "The Dying Genius," the second "Infinity," the third "Rays of Another World," and the fourth "The Isles of the Blest."

Presenting such ideas in music is a difficult task, a well-nigh impossible one, in fact. However, Mr. Lang has not made the effort wholly in vain. While he has by no means exhausted the resources of the modern orchestra, nor, it would seem, used as effectively as he might have done all the devices at his command, he has, nevertheless, shown skill, imagination and genuine musicianship. He has the ability to write real melody, and very wisely he appreciates the value of that gift, resisting the temptation to join the extreme modernists. His work has a good deal of merit, but lacks variety, strong contrast and forceful climax. Decidedly the best part of the composition is the last two movements, "Rays of Another World" and "The Isles of the Blest," in which Mr. Lang shows a skillful and sympathetic use of the most plaintive and poetic instruments of the orchestra.

Mr. Sandby's contribution to the program was Boellmann's Variations Symphonique for Violoncello and Orchestra,

which he played with characteristic ease and beauty of tone. His playing never fails to give pleasure, and his reception on Friday afternoon and Saturday evening was of the marked cordiality that is given to a real artist and an established favorite. The week's program was opened with the overture to Weber's "Euryanthe," and closed with two Strauss numbers, both of which were brilliantly played—Serenade for Woodwind and Brass, and "Salometanz."

At a luncheon given in the foyer of the Academy of Music Friday afternoon by the Auxiliary to the Women's Committees of the Philadelphia Orchestra Association to mark the tenth anniversary of the organization of the committees, Leopold Stokowski, conductor of the orchestra, expressed the hope that by next season there would be started a pension fund for aged or incapacitated members of the orchestra. "When one realizes how expensive a good musician's education is," said Mr. Stokowski, "how much money each man has invested in his own education, and how many men in orchestras, for the love of music, are willing to follow their art and earn less than they might in business, I think you will realize how just and right it is that such a pension fund should exist. We could begin the fund next season by playing one or two extra concerts, for which the orchestra and myself could give our services."

The luncheon was attended by about 450 of the 1,200 members of the Auxiliary, among the speakers, in addition to Mr. Stokowski, being Mrs. A. J. Cassatt, one of the directors of the Women's Committees; Mrs. A. J. Dallas Dixon, a member of the executive committee of the orchestra, and Richard Y. Cook, representing the Board of Directors. Mr. Cook suggested that there be established a permanent endowment fund for the maintenance of the orchestra, expressing the belief that such a fund would be the only means of meeting the yearly deficit and doing away with the necessity of a list of guarantors.

A. L. T.

MUSIC AIDS LITTLE CRIPPLES

Popular Artists in Third Concert for
New York Charity

The third benefit concert for the Free Industrial School for Crippled Children on Monday afternoon, March 9, at the Hotel Plaza, New York, proved distinctly enjoyable. Edith Chapman Goold, soprano, sang the "Vissi d'Arte" from "Tosca" with fine feeling and dramatic expression. Later she was heard in several old songs in costume. Mildred Dilling, harpist, played three solos by French composers. Among these Massenet's "Menuet d'Amour" evoked the most applause, although her playing was uniformly charming. Emory Randolph, tenor, was heard in Coleridge Taylor's "Onaway! Awake, Beloved!" from "Hiawatha" and later sang Mrs. Beach's "The Years at the Spring," R. C. Clark's "A Bowl of Roses" and Samuel Liddle's "A Farewell." Mr. Randolph's voice is decidedly clear and pleasing. Lindley Lenton, *danseuse*, interpreted several dances in costume accompanied by harp. R. R.

Foster & David Eastern Managers of
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Foster & David announce that Cecil Fanning, baritone, and H. B. Turpin, accompanist, will be under their exclusive management for the territory east of the Mississippi River. Engagements for this Eastern territory will be booked during the months of December, January and February. Foster & David are the first concert managers to have the representation of these two artists.

Much that was quaint and interesting about music was learned by the twenty-seven members of the Music Study Club, of West Palm Beach, Fla., at the meeting held in the home of Mrs. Carlberg recently. A paper "From Spinet to Modern Piano" was read by Mrs. Doe. It was very instructive, dividing the centuries into periods and illustrating harpsichord, spinet and clavichord music from the 15th century up to Nevin in the 19th century. Every one of the members contributed an enjoyable number.

VICTOR BENHAM'S SUCCESS IN ENGLAND



Victor Benham, the pianist who is to play in America next season, has been proclaimed by the English press in the most laudable terms. The following are a few extracts from some of the important papers:

THE TIMES, February 17th.

"Mr. Benham played the whole programme with great skill and brilliancy."

THE MORNING POST, January 31st.

"Mr. Benham has a technique of the completest, and he never stands in the light of the composer whose work he interprets."

"His conceptions are highly artistic brilliant when brilliancy is demanded and always emotional."

DAILY TELEGRAPH, January 31st.

"Mr. Benham has a well balanced mind, intelligent, appreciative."

"His cultivation is always that of a man of considerable ability."

"His pianissimo tone was of really beautiful quality."

STANDARD, February 17th.

"Mr. Benham's playing is at all times sound and finished. He can execute the most difficult passages with assured ease."

SUNDAY TIMES, February 1st.

"Mr. Benham is a sincere and cultivated artist, finely equipped, and his interpretations were quite charming."

REFEREE, February 1st.

"Mr. Benham's readings were always intelligent, well balanced, sincere and his execution was admirable."

MUSICAL NEWS, February 7th.

"His readings were sound and admirable."

SHEFFIELD TELEGRAPH.

"Mr. Benham, who enjoys a high reputation in Berlin, Vienna and London, to mention a few of the large centres where his extraordinary ability is well known, gave additional proof last night of his wonderful mastery over the piano. His playing of the Beethoven Sonata, Op. III., was impressive in the extreme, and in rendering his own work, a sonata in C minor, he was naturally heard to great advantage. In all the four movements of this very charming piece of music he obtained gradations of tone that were really a revelation; the adagio passages were distinguished by perfect tenderness of expression, and he showed convincingly throughout the playing of his own composition that not one bit of the poetry of real music can escape the working of his poetic mind, his perfect mechanism, or the beautiful technique which characterizes all his execution."

FOR DATES AND TERMS ADDRESS
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Some Extracts from Recent Notices:

Troy Record, Feb. 20, 1914.—"That voice is a rare medium of expression."

Indianapolis News, Feb. 13, 1914.—"It is seldom that Indianapolis music-lovers are given the opportunity to hear *Lieder* sung as Julia Culp sang them at the Mænnerchor last evening."

Buffalo Evening Times, Jan. 7, 1914.—"A more sincere artist than Miss Culp has never been heard. The plasticity and rich purity of her tone, perfectly supported by a marvelous breath control, enable her to express all phases of emotion."

Wheeling News, Jan. 16, 1914.—"Madame Culp's voice is surpassing beautiful in quality, her range entirely sufficient for the work in hand, her diction in all the languages used is well-nigh perfect."

Hartford Daily Courant, Jan. 23, 1914.—"There is deep sentiment in her singing."

Washington Post, Feb. 11, 1914.—"Mme. Culp excels in lovely phrasing and color and the very finest shades of dramatic meaning."

Boston Post, Jan. 26, 1914.—"No singer on the stage has a finer mechanism, a more finished art."

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MUSICAL AMERICA'S OPEN FORUM

Calls American Teachers Back From Abroad

To the Editor of MUSICAL AMERICA:

As a subscriber, reader and admirer of MUSICAL AMERICA, I have followed with great interest your articles on the subject of America's Musical Independence (which might justly be called Musical America's Independence).

I have studied and taught in both Dresden and Paris (in the latter city three years) and feel that the Old World has a lot of valuable teachers, singers, players, etc., from whom we can learn and profit in many ways. But the fact that Europe has good things to offer does not prevent the U. S. from having good or, possibly, better things. Each student must decide where he or she will study, and as a recent article in the *Oregonian* of this city stated, "The teaching which sells the best will continue to be taught most"—whether here or in Europe.

I must take off my hat to our friend de Trabadelo, in Paris, who, when we cry "students stay home," proceeds to advertise in the paper making the propaganda. Let all the teachers over there who are frightened tell us through the medium of advertising who their successful pupils are—*how large a per cent.* of their students are successes; and if they can *deliver the goods* they won't have to worry.

I am here for the season on account of a series illness in my family, and had counted on returning to Paris, where my class of pupils was not only large but ever increasing. Since your "stay at home" campaign I am now counting on locating in New York instead of Paris. So many of my pupils abroad were Americans—why not teach them in the U. S. A.?

There is a chance for each American teacher in Europe to think this over. I am sure that Frank King Clark or Charles W. Clark, George Shea, Arthur Alexander, Mme. DeSales, George Fergusson, or any of the rest, would do a much larger business in *any large city* in this country than in their present locations. I have made many inquiries on this subject and feel sure of the ground. *Let them come where they belong.* Very sincerely,

GEORGE HOTCHKISS STREET.

331 11th Street,
Portland, Ore., Feb. 16, 1914.

High Time for Our Musical Independence

To the Editor of MUSICAL AMERICA:

It is with intense pleasure that I have read MUSICAL AMERICA, dated Jan. 31, in which John C. Freund declares the "musical independence of the United States of America." It is, indeed, high time that this declaration should be made and that America should cease being subservient to foreigners, musically.

In France opera is sung in French; in Germany, in German; in Italy, in Italian; in Russia, in Russian—in our own country, in everything but English. There is, of course, the time-worn declaration always brought up by the supporters of foreign opera and foreign artists, that opera should only be sung in the language in which it is originally written. Why, then, pray tell me, is this rule not observed in Europe? In Berlin, for instance, "La Bohème" or "La Traviata," are not given in Italian, but always and invariably in German. Nor is "Carmen" given in French, but in German. A singer cannot be engaged at the Royal Opera in Berlin unless his répertoire is entirely German, unless perhaps for a couple of guest performances. The same is true in Italy. Wagnerian works like "Lohengrin" and "Parsifal" are given, not in German, but in Italian. In Paris, neither at the Opéra nor at the Opéra Comique is opera given in any language except French. Why? Because the public insists upon having opera in all these countries in their own language. Is, then, English a less noble language than any of these others? And as a nation of one hundred millions of English-speaking people, have we not a right to demand what the people of other nations have granted to them?

The objection will probably be raised that we have not great singers in sufficient quantity to produce opera in English at a degree of excellence conforming with tradition. I can cite dozens of cases, in opposition to this, of American singers who are singing big rôles in European opera houses at the present time, for miserable pittances, some of them, who have time and time again been refused engagements in opera in the United States because they are Americans!

Why do these conditions exist in the

richest country in the world and the country which pays out more for music annually than any other two nations put together? Why is a prophet without honor in his own country? Why is a voice that thrills American audiences to-day any better than it was when they first heard it, previous to having put in several years of dog life in Europe? Perhaps it is not even so good. But then, with the glamour of Europe behind it, critics find qualities in it which, curiously, they were unable to discover at the first hearing. It may be, and often is the case, that the voice has actually lost in quality between the two hearings. The answer to this is very simple. We have not yet shaken off the bondage of foreign rulership in matters musical—and must needs take all our cues from Berlin, London, Milan.

As a sop to the ever-growing demand in America for American musical independence a movement which has only been recently begun, but which bids fair to become shortly an avalanche of public opinion, an occasional American singer is engaged at the Metropolitan, Chicago or Boston, and then the fact is broadly heralded to the world with oceans of *réclame* "that this is in keeping with the policy of the management, which is to foster American art and encourage American artists" (*sic!*). But rarely, if ever, is the singer given a chance to display his or her art, and if so, the critics usually flay him to pieces because he is an American! Apparently, Americans have no right to exist artistically.

The Century Company has made the right sort of beginning if it will only improve its list of artists (which I am happy to note it has started to do) by giving opera in English, and I am very much encouraged at the support which has been given the enterprise. There is no reason why a "Century" opera house should not exist in every large city in the United States. I predict that within fifteen years opera will be given only in English in the United States and that opera in a foreign tongue will only be at special performances. Cordially yours,

HEIMWEH.

Berlin, Feb. 12.

Research Making United States Leader in Field of Voice Production

To the Editor of MUSICAL AMERICA:

The January 31 issue of MUSICAL AMERICA contained an article by C. O. Blakeslee of Spokane, Washington, relative to "tests to balk the voice-teaching charlatan."

Mr. Blakeslee concedes the existence of "three great methods, the Italian, the German, and the French." A method is a "complete set of rules for carrying out any plan or project."—Dictionary. It is illogical and unreasonable to suppose that three correct "sets of rules" can or should exist for teaching the same subject.

The modern successful business man who seeks always the shortest cut in his work compatible with efficiency would laugh at this idea. The writer is familiar with the results of the research work on voice production done by Professor William Hallock and Dr. Floyd S. Muckey at Columbia University. The conclusions to be drawn from this work admit of one method and only one of developing a voice mechanism to its fullest capabilities.

The competent teacher must know that the voice mechanism is similar in make-up to any other mechanism which produces musical sound, i. e., it has a vibrator, a pitch mechanism and a resonance mechanism. The vocal chords start the sound, the cartilages and muscles of the larynx change the pitch as desired, and the movement of the air in the cavities of the nose, pharynx and mouth gives to the tones their carrying power and quality.

The teacher must also know that every normal mechanism acts during voice production exactly as any other normal mechanism. Correct action of the mechanism in the case of a soprano is similar to correct action in the case of a mezzo-soprano, alto, tenor, baritone and bass.

He must know that all the swallowing muscles are voluntary, and unless controlled may interfere with correct action, and that the vocal muscles are involuntary and if allowed to act by themselves will strengthen and develop to enable the vocal cords to meet any requirements of the singer so far as range and volume are concerned.

The teacher must also know that the first essential of good quality is the free swing of the vocal chords as a whole to produce the fundamental tone and in halves, thirds, fourths, etc., to produce

the overtones. The other essential of good quality is full use of resonance space.

The competent teacher therefore is one who knows what may interfere with the correct action of the mechanism and who has been trained to hear in the quality of the tone produced the interference with that action, for every interference leaves its blemish on the quality of the tone.

As soon as the pupil learns to associate the correct action with the sensation in the throat (which should take no longer than one year) the teacher is of no further value. From then on the whole matter becomes the development by the student of the strength of the vocal muscles and nothing more.

In the light of this real knowledge of the facts of voice production, what is the "voice builder" of which Mr. Blakeslee speaks. A builder is "one who forms by uniting materials into a regular structure."—Century Dictionary. This is an erroneous conception of the task in hand at the very beginning. Every fiber in every muscle of the body is present at birth. To attain the full use of any set of muscles requires that they be exercised intelligently and systematically until this point is reached. The development of the vocal muscles therefore is never a question of "uniting materials into a regular structure."

Every material in a normal mechanism is supplied by nature in its proper relation to every other and these materials need only proper exercise to arrive at their full development.

"Voice placing" used by Mr. Blakeslee and by Mr. Arthur Philips in the same issue—a favorite term with many teachers—is without a foundation in fact. To "place" or bring to rest the voice which is sound is impossible from the very definition of sound-air waves traveling at the rate of 1,100 feet per second.

This work at Columbia University has shown that instead of the mass of absurdities, contradictions and false conceptions with which voice production is at present cluttered, there exist unanswerable facts of anatomy, physiology and physics which make this subject exact, definite, tangible, practical.

It will be a source of pride to loyal American men and women that this research, which proves the existence of but one efficient method for a standard human mechanism like that of the voice, was carried on by American scientists at an American university.

And it will enable the champion of the "Musical Independence of the United States," John C. Freund, to tell students both here and abroad that so far as voice production is concerned the latest and best is to be found in this country, and to declare not only the independence but the unquestioned leadership of the United States in this all-important field.

A. V. SIMON.

University of Illinois.

Urbana, Ill., Feb. 14, 1914.

The Anglo-American Exposition and the Engagement of American Bands

To the Editor of MUSICAL AMERICA:

In the last issue of your publication Mr. Channing Ellery reflects upon our management of the Anglo-American Exposition. We venture to ask the privilege of replying thereto, not for the purpose of starting a controversy, but simply to refute misleading statements by the disappointed manager of the Ellery Band.

First, the statement in Mr. Ellery's letter that "these gentlemen, many of them bearing titles, have come here for financial reasons while casting the glamor of sentiment over the matter" is an untruth. According to the special license of the British Government Board of Trade under which the Exposition is held the property and income of the Association that is incorporated to hold the Exposition, whencesoever derived, must be applied solely toward the promotion of the objects of the Association, and no part thereof shall be paid or transferred directly or indirectly by way of dividend bonus or otherwise by way of profit to the members of the Association. And it is further provided that no person in the position of a director or member of the executive committee or other governing power of the Association shall be appointed to any office of the Association paid by salary or fees. It is also stipulated that all profits shall be devoted to some public object or objects, charitable or otherwise.

As to England declining to take part in the Panama-Pacific Exposition that is simply the official attitude of Great Britain, in accord with an agreement

among foreign nations on a conservative policy toward international expositions in general and does not represent the feeling of the British public. The officials of the Anglo-American Exposition are arranging for the display in San Francisco of British exhibits shown in London next summer, and the officials of both expositions have come to a happy understanding whereby it is agreed that the authorities of both expositions will do their utmost to promote the success of the other.

As to our declination to engage the services of the Ellery Band for the Exposition this should not be understood as typical of our attitude toward all American organizations, although Mr. Ellery's purpose seems to be to give that impression. We have no apology or explanation to make for firmly (and we trust, politely) refusing to engage and transport to London the Ellery Band on absurdly extravagant terms. It is our duty to exercise in such matters an economic wisdom that seemed particularly applicable to this case. We would have a sorry time of it if we assumed the financial and patriotic responsibility of sending over to the Exposition next Summer the many American organizations that have appealed to us.

Yours Faithfully,
ALBERT E. KIRALFY,
Commissioner General.

New York, March 4, 1914.

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BUT ONE QUARTET IN KNEISEL PROGRAM

Extra Forces Brought Into Requisition for Bach and Brahms Interpretations

Only in the second number of their program in Aeolian Hall, New York, on Tuesday evening of last week, were the Kneisels a quartet. This four-part entity was preserved solely in Schubert's D Minor Quartet. Before this was heard Bach's G Minor Brandenburg Concerto—requiring for its unfoldment two flutes, a piano, three violins and a double bass in addition to the string quartet in the arrangement made by Mr. Kneisel—while the evening's transactions were concluded with Brahms's B Flat Sextet. The snow kept some of the more timorous Kneiselites away from their devotions, but the pious assemblage was none the less very large.

The Bach Concerto in question is not one of the greatest of the set that the master of masters wrote for the Margrave of Brandenburg, yet the *Andante* is of great beauty and nobility and the concluding fugue is vivacious. But whatever may be said in favor of the archaeological proprieties of an instrumental complement of the type employed by Mr. Kneisel it is undeniable that this music becomes more truly enjoyable when delivered by the usual orchestral aggregation rather than by what stubbornly suggests a hotel or restaurant band. However, it was joyously received and well played. For the sake of record it may be added that the additional performers concerned in the delivery of the work were Clarence Adler—who played the piano part with admirable crispness of rhythm—Messrs. Kincaid Roscoe, Gardner, Breeskin, Jacobsen—the last three pupils of Mr. Kneisel—and Manoly.

Schubert's familiar but ever fresh and wonderful Quartet would have benefited by greater richness of tone and inwardness of expression than the Kneisels could bring to it, and the poignant second movement with its heavenly variations was too fast. Yet the work moved its hearers as it never fails to do. Brahms's Sextet—in which the organization had the valuable cooperation of Josef Kovarik and Leo Schulz—is not heard as frequently as it should be. From first to last its greatness is superlative, its freshness, spontaneity and sheer loveliness potent enough to melt the iciest heart that ever set itself against Brahms. Its performance was one of the high-water marks of the Kneisel accomplishments this season.

H. F. P.

Applause for Maud Powell in Terrell, Tex.

TERRELL, TEX., March 7.—This section of the country offers a splendid field for the musical pioneer, and the results of the artist series being given by Cosby Dansby, director of the local branch of the Cincinnati Conservatory of Music, are remarkable. Maud Powell, the noted violinist, and a promising resident pianist, Francis Moore, were Miss Dansby's attractions for the third of the series. Mme. Powell's program included Saint-

Saens's Concerto in B Minor, op. 61; a group of dances by various composers and Sarasate's "Zigeunerweisen," and her playing held her listeners enthralled. Voluminous applause followed each number and many encores were demanded. Mr. Moore played Liszt's "Campanella" and his own "Caprice," and also joined Mme. Powell in the interpretation of Bach's Sonata in E Major. The pianist revealed unusual talent.

SECOND LONDON RECITAL

Chopin Numbers Feature of Victor Benham's Last Program

LONDON, Feb. 20.—Victor Benham, the American pianist, has evidently a pronounced predilection for Chopin, for the second of his London recitals at Steinway Hall, on February 16, given in response to general demand, was opened with a lengthy group of this composer's works, the Six Etudes, as in his first program, concluding the set.

Incisiveness and delicacy of touch and consistent clarity of tone characterized Mr. Benham's playing, and if his interpretation of the various Mazurkas, Nocturnes and Valses was not always sufficiently varied to satisfy the ardent Chopin admirer, his conception of the Chopin delicacy and subtlety of expression was unmistakable. A Mozart Fantasy and a Beethoven Sonata were played with much poetical insight, though a tendency to over-sentimentalize was now and then revealed.

The concluding number was a Sonata of much charm, though of no great pretensions, by the recitalist himself, and brought him abundant applause from an appreciative audience.

Encouraged by the success of his recital in London and the provinces, Mr. Benham has decided upon an innovation in the form of recitals at Queen's Hall at more popular prices, with seats ranging from twelve cents in the balcony to a dollar in the stalls.

F. J. T.

Northwestern Sängerbund Chooses Program for Denver Festival

MILWAUKEE, March 7.—The executive committee of the Northwestern Sängerbund met in Milwaukee to select the numbers which will comprise the program of the Bund to be given in Denver in July. Among the officials present were Theodore J. Behrens, president; Henry von Oppen, Ottomar Gerasch and Adolph Rehfeld, Chicago; Eugene O. Kney, Madison, Wis., treasurer; George H. Kieck, secretary, and Theodore Kelbe, Milwaukee; Theodore Winkler, Sheboygan, and Henry Lochner, Madison. The songs chosen are "Sängermarsch," Boehme; "Hinaus Zum Wald," Burmann; "Schöner Rhein, Vater Rhein," Mohr; "Des Liedes Krystall," Schmidt; Kistner's "Abschiedschor," Gerasch's "Mein Aug, Mein Schoenster Stern"; "Jubilate," Zander; "Wie's Daheim War," Wohlgemuth; "Die Treue," Winger; "Es Staht Eine Maechtige Lind," Wache; "Rheinwein Lied," Ott, and "Annchen von Tharau," by Silcher.

M. N. S.

Recent musical events in Providence, R. I., included A. Lacy Baker's organ recital, assisted by Mrs. Ina Few Longfellow, soprano; an informal muscale by pupils of Loyal Phillips Shawe, with E. Stuart Ross, a pupil of Avis Bliven-Charbonnel, as accompanist, and an hour of music by students of Mrs. Emma Winslow Childs, assisted by Hope Heyworth, soprano.

MADAME A. E.

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STRANSKY REVIVES NOREN VARIATIONS

"Kaleidoscope" Not So Audaciously Modern as Once It Seemed

At the New York Philharmonic concert on Thursday evening of last week, Mr. Stransky revived Heinrich Gottlieb Noren's "Kaleidoscope," a set of variations which Dr. Muck introduced here at a Boston Symphony concert some six years ago. The work is remembered not only as one of the few significant novelties that the Boston conductor brought forward here, but more particularly on account of the singular and farcical legal squabble which its German performance precipitated. In the last variation of the set Noren has interwoven two themes from Strauss's "Heldenleben" with the melody of his own invention. Strauss's publishers resented the use of that composer's copyrighted "melodies" for such extraneous purposes and promptly launched a suit which they lost, inasmuch as the jury, after due deliberation, concluded that the themes of "Heldenleben" were "motifs" and not "melodies."

There was much poth and excitement over the composition six years ago. It was deemed audaciously modern in its harmonic and orchestral methods and accordingly received very grave and erudite consideration. But the world moves at top speed these days, musically speaking, and Noren's variations have quite lost the wild look which used to frighten gentle souls. Nevertheless, they deserved this repetition, for they have substantial musical merits even if they do lack depth. There is fertility of melodic resource, extraordinary charm of instrumental painting and considerable ingenuity of technical procedure. A strong Russian influence is felt through the greater part of the work, a noticeable undercurrent of Tschaikowsky. The best variations are those designated "In the Cathedral"—an imposing movement of real nobility—"Funeral March" and "To an Esteemed Contemporary" in the last of which Noren has constructed a superb double fugue on the "Hero" and "Critics" themes from the Strauss tone poem and has combined them contrapuntally with his own main theme to form a splendid climax.

Mr. Stransky's reading laid bare the felicities of workmanship of the "Kaleidoscope" with absolute lucidity and also brought out the emotional substance of the music. The remaining orchestral numbers were the "Parsifal" prelude and Beethoven's Fifth Symphony, the latter in memory of Mrs. Sheldon. The Wagner music was played too fast but the symphony received a stirring per-

formance. Mr. Stransky's interpretation steers an effective middle course between the modern point of view and the classic reserve.

Mme. Matzenauer, who was to have been soloist at this concert, was indisposed and her place was taken by Ottlie Metzger, who was heard in the "Gerechter Gott" from "Rienzi" and "Amour viens aider" from "Samson and Delilah." The contralto was more fortunate in the latter number, though she was by no means in her best voice and sang much of the "Rienzi" music below pitch—an unusual failing with her.

H. F. P.

NEW SOPRANO HEARD

Emilia Conti Presents Unconventional Program in New York

A young soprano, Emilia Conti, whose imposing social backing was duly listed on her program, gave a song recital before a good-sized audience in Aeolian Hall, New York, Thursday afternoon of last week. She sang an unconventional program of songs by Lulli, Handel, Scarlatti, Porpora, Poldowski, Duparc, Fauré, Sgambati, Schindler, Borodine, Mousorgsky and others, and was courteously applauded for her efforts.

The young lady may prove a fairly pleasant dispenser of songs in the drawing room, though her talents seem at present scarcely to measure up to the exactions of the recital platform. Her voice, while small and light, is of sufficiently pretty natural quality, but her management of it reveals many deficiencies of production. Nor did she disclose noteworthy assets of style or interpretative powers.

Kurt Schindler played admirable accompaniments.

H. F. P.

Vera Barstow Plays for Ducal Guests in Canada Government House

The Duke and Duchess of Connaught presented Vera Barstow to their guests at a reception at Government House, Ottawa, Canada, in honor of Colonel and Mrs. Albert Gooderman, on February 21. The Princess Patricia was especially interested in the young American girl's playing and Her Royal Highness the Duchess of Connaught presented Miss Barstow with a beautiful lace pin set with diamonds and bearing the initials "L. M." (Louise Margaret).

The program for the Sunday afternoon concert at Parker Memorial Hall, Boston, on February 22, was given by Arthur Foote, Boston's eminent composer and pianist, assisted by Edith Bullard, soprano. Mr. Foote's interesting talk on the early musical conditions in this country was illustrated by his performance at the piano of several works of his own and other compositions, while Miss Bullard sang effectively groups of songs by Mr. Foote, Mrs. Beach, Mabel W. Daniels and Tosti, besides an old English air.

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PLACING STRESS WHERE IT BELONGS

Myrtle Thornburgh Urges Song Composers to Sacrifice Rhythrical Value to Demands of Poem Where This Will Accentuate Important Words—Another Contralto Who Became Soprano

ALTHOUGH the opinion is frequently advanced by singers to-day that the English language is difficult to enunciate, when a representative of MUSICAL AMERICA discussed the subject with Myrtle Thornburgh the other day, the young soprano enlisted herself, with almost her very first words, in the ranks of those who believe that this tongue is quite as grateful to the singer as any other.

"The English language seems to me to be especially euphonious," she declared. "Every syllable has an especial importance and I find it a delight to study the correct placement of stress and accent so as to bring out clearly the underlying idea, be it pathos, humor, sarcasm, joy, doubt or ecstasy. One tiny inflection of the voice may bring about a tremendous climax, just as, on the other hand, a wrong inflection may destroy the effect."

"It is my opinion that if singers and composers in general would search for the syllables which inherently demand the greatest accentuation, they would find the English language a much more eloquent and forceful medium. And composers err in this respect very often. I have met with instances where adjectives and prepositions of comparatively no importance are given sustained, effective notes, while the words and syllables with the 'punch' are glided over with inconsequential eighth or even sixteenth notes, placed upon the weak accent of the bar. The composer who is not afraid to sacrifice some of the rhythmical value of his music to the inherent demands of the poem turns out work that is much more effective."

Opera Career on Wager

Miss Thornburgh's career has been unusual in that her first operatic venture was made as the result of a wager. She

had just finished two years of study with Mr. and Mrs. Theodore Toedt of New York and had returned to Ohio at the time that Max Fickenhauer's opera in English company was playing in Cleve-



Myrtle Thornburgh, Young American Soprano

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HELEN ALLEN HUNT

herself solely to concert work. The strain connected with the mastering of operatic rôles has led her to take up the quieter life of the concert singer. She had much praise for American song composers and seemed to favor Charles Wakefield Cadman especially. Others whose compositions were highly spoken of were Charles Gilbert Spross, Blair Fairchild, Benjamin Lambard, David Stanley Smith and Marshall Kernochan.

B. R.

ATLANTA SCHOOLS COMBINE

Large Student Body for Union of Conservatory and Institute

ATLANTA, GA., March 7.—Atlanta is to have one of the strongest music faculties and one of the largest student bodies in the South, in the combination of the Atlanta Institute of Music and Oratory and the Atlanta Conservatory of Music, which was perfected this week. The studios of the united conservatory will be on the fourth floor of the Cable Piano building, the rooms formerly occupied by the Atlanta Conservatory.

Atlantians are greatly interested in the approaching marriage of Claire Sheehan, an Atlanta girl who has attained considerable success on the operatic stage in Paris, to Justice Aidan Ricard Wilmot, of South Africa. Miss Sheehan, who is known on the stage as Marguerite Claire, canceled all of her operatic engagements in England and Australia for a visit to her home in Atlanta. She left last Friday for South Africa, where her wedding is to take place.

L. K. S.

Nina Mills Wins Engagement by Singing at Minerva Club

At a meeting of the Minerva Club, at the Waldorf-Astoria, New York, on February 23, the order of business was interspersed by musical numbers by Nina Mills, contralto, and Mrs. Camille Birnbohn, soprano. Miss Mill sang Puccini's "Quando M'en Vo" with dramatic intensity and was forced to respond with two encores, Hawley's "The Night Has a Thousand Eyes" and Liza Lehmann's "Cuckoo Song." Her second number on the program was the "Carmena" Waltz Song of Wilson, after which she again had to add encores, Mary Turner Salter's "Rose Rhyme" and Cowen's "Snow Flakes." As a result of her success at this meeting Miss Mills was engaged for a series of Sunday night concerts at the Waldorf.

Harold Bauer Gains Many New Admirers in Madison

MADISON, WIS., March 7.—Harold Bauer played to a capacity audience of music-lovers at his recital here and there was nothing lacking in the reception accorded the pianist. From the first note of the opening number Mozart's Fantasia in C Minor, through the wonderfully brilliant playing of the finale, Brahms's Hungarian Dance, the audience sat entranced. With the final number the audience was loth to leave and the pianist responded to two encores.

M. N. S.

Dora von Möllendorff, a German violinist, has just completed a tour of Russia that extended into Siberia.

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ENGROSSING PROGRAM AT SODER-HUECK CONCERT

Advanced Pupils of Prominent Teacher Show Fine Training—Instructor Scores as Singer

Mme. Ada Soder-Hueck, the prominent New York singing teacher, gave a concert of her advanced pupils at the Waldorf-Astoria Hotel on Tuesday evening, March 3. The program was an interesting one and its presentation spoke highly for Mme. Soder-Hueck's coaching.

The Soder-Hueck Male Quartet, composed of Messrs. Heckman, Reinherr, Wagstaff and Brasch, opened the concert with polished performances of three interesting songs. Later Mme. Soder-Hueck introduced a young pupil, Carolyn McCausland, who has been studying only one year and who already does excellent work with her beautiful soprano voice. She sang "Solveig's Song" with finish and style. Elsie Lovell, contralto, sang songs by Spross and Emmel, and George Reinherr gave a vigorous reading of "Comfort ye my people" from "The Messiah." Secchi's "Love Me or Not" was sung by Walter S. Wagstaff and was greeted with liberal applause, as was "Gianina mia" from "The Firefly," given by Helen Lane. Marie Ellerbrook, contralto, also evoked considerable applause with her interpretation of a group of songs, among them Liszt's "Wanderer's Nachtlied" and Mme. Soder-Hueck was decidedly effective in a beautiful song, "Die Sterne," by Viardot-Garcia.

Among the other singers were Katherine Hasbrouck, Walter Heckman and Gustav H. Brasch. Later Mme. Soder-Hueck again delighted her listeners with her singing of a group of songs for contralto.

B. R.

Mildred Potter Soloist in Milwaukee Choral Concert

MILWAUKEE, March 2.—The Arion Musical Club and Cecilian Choir appeared in their second concert of the thirty-seventh season at the Pabst Theater Thursday night, with Mildred Potter, contralto, and A. L. Shynman, pianist, soloists. The chorus showed ideal responsiveness to the baton of Director Daniel Protheroe in Fanning's "Daybreak," "Life's Evening," by Ashford, and Abt's "May Dream," sung by Miss Potter and the chorus. In "Sometimes," by Dr. Protheroe, and Alexander MacFayden's "The Forest of Oaks," Miss Potter displayed brilliancy.

Mr. Shynman, pianist, made a favorable impression in Rubinstein's Barcarolle, Chopin, Schubert and Mendelssohn compositions and his own Concert Valse.

M. N. S.

In Sympathy with the Policy

To the Editor of MUSICAL AMERICA:

In enclosing subscription to your paper it gives us pleasure to say that we are heartily in sympathy with the policy of your paper, and with Mr. Freund in his work for the recognition of American musicians. Truly yours,

MARY E. DOW.

4654 Hazel Avenue,
Chicago, Ill., March 4, 1914.

JULIA CULP PRESENTS AN "INTIMATE" RECITAL

Sings Schubert and Schumann "Lieder" in Little Theater—Coenraad v. Bos Assists Her

Julia Culp gave the first of a pair of "intimate" song recitals in New York on Friday afternoon of last week. Doubtless the fact that they take place in the Little Theater accounts for this particular designation. Apart from the "intimacy" of the affair in question it differed in no perceptible respect from the usual Culp recital. Only two composers—Schubert and Schumann—were represented in her part of this program, Brahms and Hugo Wolf being scheduled to monopolize the second. The full list of offerings follows:

"Der Jüngling und der Tod," "Die Post," "An die Nachtigall," "Die Forelle" and "Du liebst mich nicht," Schubert; "Wer Macht dich so krank," "Alte Laute," "Der Nussbaum," "Die Kartenlegerin," "Du bist wie eine Blume" and "Lied eines Schmiedes," Schumann; Sonata C Major, Mozart, Coenraad v. Bos; "Die Liebe hat gelogen," "Fischerweise," "Nacht und Träume," "Lachen und Weinen" and "Rastlose Liebe," Schubert.

KATHRYN PLATT GUNN VIOLINIST



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What the "Newburgh Daily News" said about Miss Gunn in concert at Walden, N. Y., Jan. 14, 1914:

"Miss Gunn, violinist, with her repose and charming personality, as well as artist touch, captivated the audience with her interpretation of the 'Legende' by Wieniawski and Friml's 'Canzonetta,' which brought forth repeated applause and encores. She plays with deep feeling, stirring the emotion of the audience."

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The distinguished soprano has been heard too often in these particular *Lieder* to necessitate fresh comment on the admirable artistry of her interpretations at the present writing. This was disclosed in full measure to the delight of a good-sized audience. It was in "Die Post," "Du liebst mich nicht," "Alte Laute," "Kartenlegerin"—sung with much variety of expression and arch humor—"Nacht und Träume" and "Rastlose Liebe" that she pleased most. Yet Mme. Culp was not in her best voice last week and her tones had a roughness not characteristic of them. Moreover, she seemed at times inclined to give forth a greater volume of tone than the small size of the auditorium warrants. But let it be remarked in passing that the advantages of the Little Theater for recitals of songs are more considerable than most artists realize.

Mr. Bos played Mme. Culp's accompaniments and in addition distinguished himself by a well-planned and lucid performance of Mozart's C Major Sonata—not the familiar one, however, that we consign to the mercies of practicing infants.

H. F. P.

ALBANY CLUB'S "GUESTS"

Misses Wymann and Gurowitsch Aides in Chorus's Best Program

ALBANY, N. Y., March 5.—The Mendelssohn Club achieved its greatest success at its eleventh annual concert. The fifty voices were heard to good effect in the opening number of Kipling's "Hymn Before Action" and one of the most pleasing numbers was the ballad cantata, "The Liberty Bell."

An innovation that contributed much to the greater success of the club's efforts was the work of the guest artists, Loraine Wymann, *chansonneuse*, and Sara Gurowitsch, the cellist. Miss Wymann appeared in the costume of a peasant maid of Brittany and sang a group of French folksongs that delighted her audience. She also sang old English songs and ballads, dressed in hoopskirts of the period of the early nineteenth century. Miss Gurowitsch proved her mastery of the cello by her performance of a "Polonaise de Concert" and she was heartily applauded.

H.

AGNES KIMBALL WEDS

Soprano Becomes the Wife of a Toronto Business Man

Agnes Kimball, widely known as a concert singer, was married late in February to T. E. Affleck, a business man of Toronto, Can. Following a honeymoon trip in the West, Mr. and Mrs. Affleck will make their home in Toronto.

Mrs. Kimball's first husband, Charles F. Kimball, an auditor for the Carnegie Steel Company in Pittsburgh, obtained a divorce in January, 1913, on the ground of desertion. Mr. and Mrs. Kimball had been married in 1901, in Princeton, Ind., when the bride was seventeen years old.

Mrs. Kimball came to New York from Pittsburgh in 1910 and became soprano soloist in the Third Presbyterian Church. Later she joined the Frank Croxton Quartet, with which she toured the country.

Damrosch Forces, Seagle and Kneisel in Brooklyn Beethoven Festival

Programs of profound merit as given by the Symphony Society of New York marked the third and fourth concerts of the strongly attended Beethoven Festival at the Brooklyn Institute of Arts and Sciences on February 23 and 26. On the former evening symphonies No. 4 and No. 5 were played under the baton of Walter Damrosch with beautiful effect. Oscar Seagle, baritone, as soloist, added materially to the occasion, in "Lied aus der Ferne," "Der Liebende," "Mit einem gemalten Band" and "Die Ehre Gottes." His intelligent interpretations, supported by admirable vocal quality, evoked much praise. Coenraad v. Bos was his accompanist.

At the fourth of the six concerts on February 26 the Quartet in C Minor, op. 18, No. 4, was played by the Kneisel Quartet, after which the *Adagio* and *Tempo di Mennetto* from the Septet in E Flat Major, op. 20, were heard. The work of the players was admirable and the minuet had to be repeated. A large and enthusiastic audience paid tribute to these musicians.

G. C. T.

Kathryn Platt Gunn Plays in Benefit for Scandinavian Orphans

Kathryn Platt Gunn, the violinist, was heard with much favor at a concert for the benefit of the Kallman Scandinavian Orphanage at the First Swedish Baptist Church, Brooklyn, February 23. She was accompanied by J. Ruth King.

NEW MUSIC FRATERNITY A STIMULUS IN BOSTON

New England Conservatory Students Form Kappa Gamma Psi—Marie Van Gelder Returns in Recital.

BOSTON, March 7.—Much good natured rivalry is reported to have developed among the men students of the New England Conservatory of Music, Boston, as a result of the formation of the Kappa Gamma Psi fraternity. Heretofore Phi Mu Alpha, Sinfonia, founded some years ago by Ossian E. Mills, bursar, and given its name by Director George W. Chadwick, has been the only fraternal organization to which young men connected with the school were eligible. This society has become a national organization. The promoters of the new fraternity say that they expect not only to establish themselves at the New England Conservatory but eventually to extend their association to other countries.

These are the charter members of the new society: President, Frederick Earle; vice-president, Frank Lamoureaux; secretary, Archibald Swift; corresponding secretary, Carl Bergman; treasurer, William J. Baily; sergeant-at-arms, William Pontin; Harold Stewart, Oscar Ecklund, Arthur Ecklund, George Shaw, Colin Richmond, Dean Stewart, Lester Root, George Kennealy, Clarence Herkwith, Willard Newman, Marshall Bidwell, George Rowe, Alan Kelley, Arthur Williams.

In place of the usual Saturday afternoon pupils' recital the advanced students of the organ department gave a recital in Jordan Hall on February 28. The program contained numbers from Bach, Guilmant, Gigout, Rheinberger, Widor, Faulkes and Dunham, interpreted by Frank Ellis, Fannie M. Ross, Marshall P. Bidwell, Clarence Read, Gerald Frazee, Eva C. Kellogg, Violet Hernandez, Henry E. Mueller, Colin Richmond and Ernest Hayes.

An interesting visitor at the Conservatory has been Marie van Gelder, '86, lately of the Royal Theater, Amsterdam, Holland. Miss van Gelder, who entered the Conservatory from Philadelphia, was a pupil in singing of the late Signor A. Rotoli. Since her graduation she has lived abroad, singing at the Deutsches Theater, Berlin, at Zurich and, for eight years, at Amsterdam. On Wednesday afternoon, February 26, she gave a song recital in Jordan Hall, complimentary to New England Conservatory students. The program included three songs by her late master, Signor Rotoli, and three by George W. Chadwick, director of the Conservatory.

W. H. L.

Clara Butt Sings Canadian Song by Her Accompanist in Vancouver

VANCOUVER, B. C., March 6.—An audience numbering approximately 5,000 persons listened spellbound to the vocal art of Mme. Clara Butt and Kennerly Rumford in the Horse Show Building on February 28, their voices reaching the utmost limits of the immense structure. The artists interpreted a generously sized program that seemed specially designed to please auditors from all points of the compass, as there were German, Scotch, French, Welsh, Irish, English, Italian, Hungarian and Bretagne airs, ballads and songs, both medieval and modern. Mme. Butt delivered "L'Angeus," an old Bretagne air, with great sweetness and tenderness and was equally successful with Brewer's "Fairy Pipers" and Liddle's "Abide with Me." Mr. Rumford won his audience by his fine baritone and his cheery personality. His singing of Rossini's "Largo al Factotum" was replete with artistic brilliancy and command of tone. Mme. Butt gave "March on Canada," words by L. A. Lefevre and music by Harold Craxton, who was the efficient accompanist. Chopin and Debussy piano numbers by William Murdoch were played with skill.

Organist Thatcher's Synagogal Music Illustrates Baltimore Lecture

BALTIMORE, Md., Feb. 24.—An interesting lecture on "Music of the Synagog" was delivered by Rose A. Gorfine at the Peabody Conservatory of Music this afternoon before the members of the musical appreciation class. The choir of the Eutaw Place Temple, under the efficient direction of Hobart Smock, with the Rev. Jacob Schuman, cantor, and Howard R. Thatcher, organist, assisted the lecturer in illustrating the various Hebrew and Aramaic cantillations, traditional melodies and modern compositions which form a part of the synagogal service. The choir displayed its abilities in a "Hallelujah" of Lewandowski and with a "Mi Chomocho" and a Festival "Kedusha," to which excellent music has been written by Mr. Thatcher. These last two

numbers are the work of a musician who leans strongly toward modern idioms, yet here is attained a mysticism which instills an appropriately Oriental spirit. The choir added an anthem in English, Coleridge Taylor's fine setting of "By the Waters of Babylon," to disclose what attention has been given to enunciation.

F. C. B.

Harold Henry Recital at MacDowell Club
As chairman of the music committee of the MacDowell Club, New York, Walter L. Bogert announces a piano recital by Harold Henry at the Club on the evening of March 31.

¶ The songs of Marshall Kernochan are being as widely programmed by prominent artists as those of any of the younger American composers.

¶ His new cantata for baritone and women's voices is being given throughout this country.

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Jan. 17.	Parsifal	Brussels
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Jan. 23.	Parsifal	Hamburg
Jan. 27.	Parsifal	Hamburg
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INNES ORGANIZES DENVER FESTIVAL

Bandmaster to Conduct Four Big Events—Nietzsche Inspires Local Composer

DENVER, Feb. 27.—Frederick Neil Innes, veteran bandmaster, now throws his hat into the Denver musical arena. There is usually a pretty busy brain under the Innes hat, and it was evidently not taking the rest cure while he sojourned in Denver during the two weeks just past. He signed contracts before his departure for the East with the Denver Symphony Orchestra Association by the terms of which he will conduct a mammoth festival here on May 28, 29 and 30. There are to be four performances by a symphony orchestra of ninety musicians under Innes' baton, a chorus of 400 voices trained by Henry Houseley and one of 1,500 school children trained by Wilberforce J. Whiteman, superintendent of music in the Denver public schools. Several notable soloists will also be secured for the festival by Mr. Innes while he is in the East. He says that he will have only first-class musicians in the orchestra and expects to engage most of them in the East, although, other things being equal, he will give the preference to Denver musicians.

But, hist! the festival is not all of the Innes enterprise that concerns Denver. He has also bagged the contract for municipal band concerts during the coming Summer in City Park, and at the Auditorium during the succeeding Winter, with the very probable sequence of making the arrangement permanent, if anything municipal in Denver can be permanent. Mr. Innes, in short, chooses Denver as his future home, a change of location being necessary on account of his wife's health. The Denver Municipal Band, under Innes, will number fifty members, and in his contract he is allowed to take the organization on tour for two months at the close of each Summer season. Here goes the prophecy that the next Innes move will be to attempt the formation of a permanent symphony orchestra here, in conjunction with his municipal band. We already have two symphony orchestras, each one about half supported by public attendance. Why not another? In the end it must be the survival of the "fittest"—and Innes is Irish! Here's welcome to Frederick Heil. *Slainte!*

Undaunted by the fact that we recently spent some \$17,000 on the now defunct national Grand Opera Company of Canada, for \$5,000 or \$6,000 of which we have nothing to show, save worthless pasteboard slips—we (meaning the Denver public) are walking gayly up to the box office and buying tickets for the three performances to be given by the Chicago Grand Opera Company here on April 7 and 8. The advance sale to date indicates full houses, even if the event is scheduled for the most somber period of Lent. J. H. K. Martin, whose other name is "Hustler," is local manager for the Chicago opera season.

An interesting feature of the sixth

subscription concert of the Denver Philharmonic yesterday afternoon was the performance of a manuscript work by Dr. Zdenko von Dworzak of this city. It is a symphonic overture called "An die Freude," inspired by a poem of like title by Friedrich Nietzsche. Dr. Dworzak's composition is characterized by free flowing melodies and rich harmonic treatment. The work is admirably scored. It was placed at the beginning of the program, and thus failed to get an auspicious hearing, both because late-comers distracted attention from it, and because its character is too fanciful to be felt by an audience that has not yet been brought into an attitude of concentration. Mr. Tureman directed the work with enthusiasm, and it was well received.

Tschaikowsky's Fifth Symphony was effectively played under Mr. Tureman, who reveals a steady growth in conception and execution. Mrs. J. H. Smisaert, prominent Denver pianist, played the Chopin Concerto in E Minor and was most cordially received.

Princess Tsianina Redfeather, Indian soprano, will leave Denver next week to join Charles Wakefield Cadman in Phoenix, Ariz., for a series of engagements in the "American Indian Music-Talk."

J. C. W.

CUMBERLAND'S OWN CHORUS

Admirable Work Accomplished by G Clef Club and Assisting Artists

CUMBERLAND, MD., March 5.—Admirers of good music here feel proud of the G Clef Club, of which Mrs. M. H. Keller is president. This is indicated by verbal expressions and letters written to the local press in commendation of what the musicians are doing. The club is composed of about forty of the best women singers in Cumberland, trained under the efficient direction of A. C. Kintner. The second annual concert given in the Emmanuel Parish House on February 24 drew a large audience and the well arranged program was well performed. Among the works that won special applause were Chadwick's "Inconstancy" and Matthews's "A Bird of Paradise."

The soloists were Ernestine Wittig, soprano; Mrs. A. K. Rarig, soprano; Beatrice Holmes, at the piano; Clement E. Bray, Jr., violinist; Mrs. Clement E. Bray, pianist, and N. T. Hocking. Besides the chorus and soloists there was a string quintet composed of Dr. S. L. Luca Sykes, Clarence Spitznos, Russell Paupe, Lloyd Rawlings and Robert Colomy. The bringing out of subtle effects in shadings was one of the beauties of the choral interpretations, under Conductor Kintner. The playing of the quintet was excellent and the work of the soloist, as well as chorus, created a desire to have the concerts of the club occur oftener.

Spanish Pianist, Mercedes Padrosa, in Aeolian Hall Recital

A young Spanish pianist, Señorita Mercedes Padrosa, gave a recital at Aeolian Hall on Thursday evening, March 5. She had been heard a short time before at the Elks' Club. Miss Padrosa's program was the following:

"Papillons," Schumann; Variations on a Theme, by Paganini; Brahms; Nocturne, C Minor, Mazurka, B Minor, Etude, F Major; Valse, Polonaise, E Flat Major, Chopin; Barcarole, Allô; Spanish Jota, Serrano; "La Fleuse," Mendelssohn, Rhapsodie, Number Six Liszt.

The pianist was happiest in her final group of numbers.

Walter L. Bogert, musical director of the People's Institute, New York, announces the following soloists for Sunday evenings in March at Cooper Union: Florence Anderson Otis, soprano; Ellison Van Hoose and Alfred D. Shaw, tenors; Francis Rogers, baritone; Jacques Kasner, violin; Sara Gurowitsch, 'cello, and B. C. Tuthill, clarinet.



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BALTIMORE'S LAST OPERA

"Jewels" Closes Campanini Series—Mr. Bachaus Triumphs in Début

BALTIMORE, Feb. 28.—The local series of opera performances given by the Chicago Grand Opera Company was brought to a close with the production of "The Jewels of the Madonna." Carolina White disclosed her attainments with the fine delivery of the rôle of *Maliella*, in her only local appearance. Arnedeo Bassi was thoroughly satisfying as *Gennaro*. His voice lends itself admirably to the part and his scenes with *Maliella* in the second act were impressively played. Louise Berat as *Carmela* and Giovanni Polese as *Rafael* were excellent. Conductor Campanini's place was taken by Signor Perosio, who directed with authority.

Wilhelm Bachaus, pianist, was the artist at the fifteenth Peabody Recital yesterday afternoon, making his first local appearance. A large audience showed its appreciation of this distinguished pianist's efforts, unusual applause being given after each number. Mr. Bachaus' playing holds many startling qualities, the facile finger work, the brilliant *staccato*, the colorful application of the various kinds of touch. A strong personal element, always serious and in dignified keeping with the particular composition, was manifested. The program gave examples of the best piano literature. Mr. Bachaus' interesting transcription of the Richard Strauss "Serenade" was one of the fine moments in this artistic recital.

Max Landow, the German pianist, gave a recital at the Peabody on Thursday afternoon, Feb. 26, playing a representative program consisting of the Brahms F Minor Sonata, Schumann "Davidsbundler" and a group of Liszt compositions. His interpretations were of considerable import to the large number of piano students who were present.

F. C. B.

Hofmann's Pianism Stirs Two Colorado Towns

PUEBLO, CO., March 4.—The second concert of the Philharmonic series was a musical treat with Josef Hofmann, pianist, on February 24, under the direction of Robert Slack of Denver. Extra numbers, as responses to the appreciative applause, made this concert memorable, as was the one the night before at Colorado Springs, under the same manager.

L. J. K. F.

Hans Sitt, the Leipsic violin pedagogue, has recently celebrated his twenty-fifth jubilee as director of the Leipsic Teachers' Choral Society.

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ALREADY BEARING FRUIT IN BERLIN

A Practical Result of "Musical America's" Campaign—Tea Served Free Daily to Every American Girl Student in City—Busoni Conducts Concert of His Own Compositions—Two Americans Soloists in Wagner Concert Under Royal Patronage

European Bureau of Musical America,
Neue Winterfeldstrasse 30,
Berlin, February 23, 1914.

ARE there still any who would find a fault with MUSICAL AMERICA for starting a propaganda in behalf of the American girl studying abroad? The seeds sown have already brought good fruit. Thanks to the agitation of a number of influential persons, headed by Mrs. Gerard, the wife of the American Ambassador, an arrangement has been made to serve tea to every young American woman in Berlin daily from four to six p. m., free of charge, in the lecture room of the American Church in Berlin. It cannot be questioned that this innovation will prove a godsend to many. The attendance last Monday amounted to 250.

The Berlin *Lokal Anzeiger* has just published a letter from Walter Damrosch, wherein that gentleman corrects the distortion by a certain Berlin paper of his statements made to and cited by Mr. Freund in MUSICAL AMERICA.

On entering Beethoven Hall the evening of Ferruccio Busoni's first piano recital one was struck by the presence of a seldom-used sign over the box office window. This sign contains but one word—a word that stands for the goal of every artist. It is the German word "ausverkauft"—sold out. So coveted is this sign that it is sometimes brought into service with partly filled houses, for the noble aim of exaggerating an artist's importance in the eyes of the world.

On this occasion, however, there was not a vacant seat to be seen. Busoni, who was making his first appearance of the season as soloist in Berlin, was greeted with effusiveness. The artist was not in the most inspired of moods, though his success was, as usual, immense.

Busoni as Composer

Busoni's first orchestral concert of his own compositions was attended, on the other hand, by an audience of only fair size, despite the allurements offered by two soloists—Egon Petri and Josef Szigeti—and the Charlottenburg male chorus. Busoni's arrangement of the Bach D Minor Concerto is masterly in its contrapuntal treatment. The solo parts have been arranged in conformity with the demands of modern piano technic. It was effectively interpreted by Egon Petri. Busoni's D Minor Concerto, one of the most difficult works in the entire literature, was played both brilliantly and artistically by Josef Szigeti. The Busoni concerto, for piano and orchestra, with male chorus, op. 39, has already been mentioned in these columns. Though containing many inspired parts,

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lin has been steadily increasing, gave his last concert of the season on Monday in the Philharmonic with the assistance of the Philharmonic Orchestra. Mr. Fiedler has developed into a kind of Brahms specialist, and his interpretation of Brahms's Symphony in F again proved a wonderful achievement. Almost as brilliant was the conductor's reading of Beethoven's Ninth Symphony, notwithstanding the unequal merits of the solo quartet. The Philharmonic Orchestra played its best and the Bruno Kittel Choral Society revealed more precision and finish than ever before.

Paul Scheinpflug, the newly appointed conductor of the Blüthner Orchestra and a composer of note, conducted, for his first performance, an all-Beethoven program at the Royal High School of Music. His interpretation of the Eighth Symphony proved him to be a thoroughly routine conductor, with ideas of his own. Robert Kahn, Karl Klingler and Hugo Becker were the soloists in the Triple Concerto, op. 56, for piano, violin and cello, with orchestra. It is needless to say that the performance was authoritative.

Concert by Von Reuter

In a comparatively short time Florizel von Reuter, the violinist, has gained a staunch following in Berlin. His third concert, February 18, in Blüthner Hall, was well attended, and Mr. Reuter was in the best of form. His style of playing is broad and at the same time temperamental. Of especial charm is the lyrical side of his art, and this was revealed especially in his own "Chanson Triste"—a work of genuine artistic merit, which deserves to become a part of every progressive violinist's repertoire. Mr. Von Reuter's "Paraphrases on Roumanian Melodies" are effective concert pieces.

The week's repertoire at the Royal Opera has included "The Flying Dutchman," "Fidelio," "Romeo and Juliet," "Cavalleria Rusticana" and "Pagliacci," "Madama Butterfly," "Carmen" and "Lohehengrin." At the Charlottenburg Opera there have been presented "The Merry Wives of Windsor," "Mandragola," "La Juive," "Le Nozze di Figaro," "Mandragola," "Il Trovatore," "Manon Lescaut" and February 21 the premiere of "Die Meistersinger."

The widow of Grieg has arrived in Berlin, where she will be the guest of

the Generalintendantur in honor of the premiere of "Peer Gynt" at the Royal Theater.

Carl Maria Artz deserves credit not only for presenting at his third symphony concert a new work by Max Reger, but for proving himself a conductor of considerable promise, and helping us to a rare musical treat by engaging the assistance of that splendid pianist, Max Pauer, who played the Schumann A Minor Concerto brilliantly. As a conductor Mr. Arzt displayed attributes compelling highest esteem. The Reger novelty which he presented consisted of four tone-paintings after Boecklin "The Violin-playing Hermit" (molto sostenuto), "In the Waves" (Vivace), "The Island of the Dead" (molto sostenuto) and "Bacchanale" (vivace). Among the four, all of which are pleasingly colored throughout, the first and third seemed the more valuable and certainly of the greater clarity and expressiveness.

The attendance at this season's last concert by the Blüthner Orchestra, under Siegmund von Hausegger, was proportionate to the artistic importance of the event. The program included a novelty by Hausegger, "Wieland der Schmied," which gained an enthusiastic reception.

Last week the former director of the Berlin Komische Oper, Mme. Aurelie Revy-Chapman, coloratura soprano, gave her own concert in Blüthner Hall, assisted by the Dutch cellist, Jacques Van Lier.

O. P. JACOB.

Church Engagements for Five Pupils of Cora Remington

Numerous of the artist-pupils of Cora Remington have recently obtained church positions, among them Eleanor Van Emburgh, who has been engaged as soloist of the First Church of Christ Scientist of Paterson, N. J. Frank Smith, tenor, has become soloist of the First Reformed Church of Ridgewood, N. J. Harry Marble was re-engaged as bass, and Jennie Clark was engaged as contralto at the First Reformed Church of Ridgewood, N. J. Hazel Smith was re-engaged as contralto soloist of the First Presbyterian Church of Passaic, N. J.

The vocal and piano pupils of Harriet Devol gave a most successful recital in New Albany, Ind., on February 21.



Arthur Phillips AND Ruth Dean IN LE JONGLEUR

THE Joint Operatic Recitals in Costume, by Arthur Phillips, Baritone, and Ruth Dean, Soprano, have proven to be unique in the Concert Field this Season.

Their appearances have been the occasion of ovation after ovation and the program has evoked enthusiastic critical comment.

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"TRISTAN'S" TRIBULATIONS AT METROPOLITAN PERSIST

Toscanini Unable to Conduct Latest Performance of Wagner's Work Because of Injury to Hand
—Hertz, in His Place, Assumes Charge of the Opera for First Time in Years and Without
a Rehearsal — A Beautiful Performance, Despite the Handicap — Gadski the "Isolde" —
"Julien" Repeated — Mme. Homer Resumes Three Familiar Roles

THE tribulations of "Tristan" are apparently to be never-ending at the Metropolitan. A further chapter was added to the steadily growing index of accidents that have been assailing the music drama during the last few years at its repetition last Monday evening, when Mr. Toscanini became disabled. The Italian conductor, who has been piloting "Tristan" on its course for four or five seasons, injured one of the fingers of his right hand and, as it was found necessary to lance it, "Tristan" was out of the question for him. So posters in the lobby informed the arriving audience that Mr. Hertz had "kindly consented" to replace his Italian colleague.

Some five or six years have elapsed since Mr. Hertz has conducted "Tristan" hereabouts and he had no time for a rehearsal. Moreover, Messrs. Berger and Amato had never before sung their rôles in this work under his direction. So that it would not have been amazing had Mr. Hertz approached his task with some show of trepidation.

As a matter of fact the performance was generally excellent. A few roughnesses of execution—entirely pardonable under the circumstances—were quite insufficient to mar the effect of the whole. Mr. Hertz's interpretation of the love drama has always been a source of keen artistic gratification here, and, though he seemed inclined to hurry the tempi in the first act, his delivery of the score was on the whole distinguished by vitality and passion, splendid weight of climaxing, warmth and poetry. The ardent glow and lusciousness of the love music were fully disclosed. Except for the restoration of a short passage for *Isolde* in the second act Mr. Hertz's version of the score was identical with Mr. Toscanini's. It would really be a genuine pleasure to hear him conduct this work oftener and after sufficient rehearsals.

Mr. Hertz also held the stage ensemble well in hand. For the first time this season, Mme. Gadski was *Isolde*. She was in excellent voice for the most part. Seldom has she given the "Liebestod" so movingly. Her portrayal is convincing and intelligent, though there is occasionally an over-exuberance of gesture. Mme. Homer returned to the part of *Brangäne*, of which she has always been so admirable an exponent. The contralto seems never to have been in better voice than this season and her warning call was thrillingly beautiful.

Mr. Berger as *Tristan* made much of his rich dramatic opportunities in the third act. Mr. Amato returned to the rôle of *Kurwenal*, in which he was heard several years ago; together with his *Amfortas* it has always been an impersonation worthy of respect. The *King Mark* was Herbert Witherspoon, and he delivered his long speech with sufficient variety of utterance.

"Julien's" Repetition

Criticism almost unanimously adverse after the first performance had no perceptible effect on the size of the audience that heard the second presentation of "Julien" on Friday evening of last week. It was as large as the previous week and there was apparent a very eager disposition to ascertain whether Charpentier's fantastic opera were really as disappointing as professional comment had made it out to be. There was more enthusiasm after the first act than had been the case at the première and less after the second, though the appreciation of the work of individual artists and of Mr. Polacco's conducting was clearly manifested in the character of the applause as soon as the singers and conductor appeared before the curtain.

As regards the musical qualities of the work itself another hearing proved only one thing—namely that the second act is by far the best of the four. Nevertheless, it is positively amusing to

note the pleasure of the audience over the note of contrast afforded by the frank, straightforward rhythms of the Montmartre music after the monotony of what precedes it.

Mr. Caruso was in better voice than the week before, but it would be futile

METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, March 11. Puccini's "Manon Lescaut." Miss Bori; Messrs. Caruso, Scotti, De Segurola. Conductor, Mr. Polacco.

Thursday Afternoon, March 12. Puccini's "Madame Butterfly." Miss Farrar; Mme. Fornia; Messrs. Martin, Scotti. Conductor, Mr. Toscanini.

Thursday Evening, March 12. Offenbach's "Les Contes d'Hoffmann." Mmes. Hempel, Alida, Bori, Duchêne; Messrs. Jörn, Gilly, Didur, Rothier, De Segurola, Reiss, Ruysdael. Conductor, Mr. Polacco.

Friday Evening, March 13, Wagner's "Götterdämmerung." Mmes. Fremstad, Fornia, Ober, Alten, Sparkes; Messrs. Berger, Well, Goritz, Ruysdael. Conductor, Mr. Hertz.

Saturday Afternoon, March 14, Puccini's "The Girl of the Golden West." Mmes. Destinn, Mattfeld; Messrs. Caruso, Amato. Conductor, Mr. Polacco.

Monday Evening, March 16, Charpentier's "Julien." Miss Farrar; Messrs. Caruso, Gilly. Conductor, Mr. Polacco.

Wednesday Evening, March 18, Ponchielli's "La Gioconda." Mmes. Destinn, Homer, Duchêne; Messrs. Caruso, Amato, De Segurola. Conductor, Mr. Toscanini.

Thursday Afternoon, March 19, Strauss's "Der Rosenkavalier." Mmes. Hempel, Ober, Case, Mattfeld, Fornia; Messrs. Althouse, Goritz, Leonhardt, Schlegel. Conductor, Mr. Hertz.

Thursday Evening, March 19, Puccini's "Tosca." Miss Farrar; Messrs. Martin, Scotti. Conductor, Mr. Toscanini.

Friday Evening, March 20, Wolf-Ferrari's "L'Amore Medico." First performance in America. Cast elsewhere in this issue.

Saturday Afternoon, March 21. Gluck's "Orfeo ed Euridice." Mmes. Homer, Gadski, Case, Sparkes. Conductor, Mr. Toscanini.

Saturday Evening, March 21. Wagner's "Lohengrin." Mmes. Fremstad, Ober; Messrs. Berger, Goritz, Witherspoon, Schlegel. Conductor, Mr. Hertz.

to pretend that the rôle is at all suited to his peculiar abilities. Mr. Gilly was likewise in more satisfactory form and Miss Farrar's various *Louise* incarnations culminated in a stunningly effective study of the Montmartre harlot. In its choral, orchestral and scenic departments the opera moved smoothly.

Louise Homer as "Fricka"

Good, bad and indifferent *Frickas* have run their belligerent course through this season's "Walküre" performances. At that of Thursday evening of last week one of the best ever heard on the Metropolitan stage, that is to say, Louise Homer, appeared and deeply impressed her hearers by the vocal opulence, and the commanding dignity and breadth of her embodiment of *Wotan's* spouse. *Fricka* has ever been one of the American contralto's best parts and it was a real joy to welcome her back to it. The other impersonations of a generally excellent performance are familiar. Mmes.

Gadski and Fremstad were *Brünnhilde* and *Sieglinde*, respectively. Mr. Weil was *Wotan*. Mr. Ruysdael *Hunding* and Mr. Berger *Siegmund*—the latter still wearing the psyche knot which bears the endorsement of Tacitus. Has it possibly occurred to Mr. Berger in this connection that *Siegmond* did not necessarily live in the era to which the Roman historian had reference?

"Rosenkavalier" in the afternoon and "Boris" at popular prices in the evening drew large audiences to the Metropolitan last Saturday. Strauss's comic opera, which, in spite of all the adverse comment it provoked on this ground or on that at its première here, is more than holding its own, received an excellent performance with the customary cast. As usual the musical climax of the performance came with the superb trio near the close, which Mmes. Hempel, Ober and Case sing enchantingly. In spite of the mummery and musical fatuousness of various parts of the score Strauss has here proved himself capable of producing music of the most moving, emotional type, and of marvelous beauty as pure music.

"Boris" has had no better performance since its advent than Saturday evening's. It actually seemed broader and weightier than usual in its emotional content, more thrilling in the splendor of its musical elements. What a seething torrent of fresh, new, vital ideas this wondrous score, and how amazingly new compared with many works produced long after it! As usual Mr. Toscanini read the score as though a born Muscovite, while the chorus, Mr. Didur, Mr. Althouse, Mr. Rothier and Mr. de Segurola achieved admirable results. Mme. Homer returned to the rôle of *Marina*, which she created here. The part is finely suited to her and it was a joy to hear her luscious voice once more in the magnificent, sweeping melodies of the garden scene.

"Königskinder" Again

Humperdinck's "Königskinder" was given again on Wednesday evening with Miss Farrar as the *Goosegirl*, Mr. Jörn as the *King's Son*, Mr. Goritz as the *Fiddler* and Miss Robeson as the *Witch*. Mr. Hertz again revealed all the orchestral beauties of a score which contains more beautiful music than any other single one that has come out of Germany in recent years. The only flaw in the orchestral part was the inefficiency of the new concertmaster. To make the numerous passages assigned the solo violin in this opera count they must be played with a better tone and more faithful intonation.

The principals were all in excellent voice. Mr. Goritz has not been in such fine voice in a long time and throughout the work sang beautifully. His delivery of the poignantly impressive "Verdorben! Gestorben!" in the final act brought tears to many eyes. The audience was small and not as enthusiastic as the quality of the performance merited.

A large sum was realized for the Metropolitan's pension and emergency fund at the special performance on Thursday afternoon of last week. The bill included the first act of "Faust," with Mmes. Sparkes and Maubourg and Messrs. Jörn, Rothier and Gilly; the second act of "Hänsel und Gretel," with Mmes. Van Dyck, Mattfeld and Breslau; the second act of "Aida," with Messrs. Martin, Gilly, Didur and Rossi and Mmes. Destinn and Ober; and the first act of "Pagliacci," with Miss Bori and Messrs. Caruso, Amato, Reschigian and Bada. Mr. Hageman conducted the first two numbers and Mr. Polacco the last two.

Solos in B Minor Mass to Be Sung by Chorus in Bach Festival

BETHLEHEM, PA., March 9.—A feature believed to be unprecedented in chorus work anywhere will be introduced at the ninth Bethlehem Bach Festival to be held at Lehigh University on May 29 and 30. Dr. Fred. Wolle, conductor of the festivals since their inception, announces that all solo parts in the Mass in B Minor will be sung by the Bach chorus of more than 200 voices. Professional soloists will be engaged, as usual, for the interpretation of another work of the festival, "The Magnificat," and for miscellaneous solos.

BROADER SCOPE FOR ST. LOUIS ORCHESTRA

Business Men's League Starting Campaign to Enlarge Zach Organization

ST. LOUIS, Mo., March 8.—Members of the Symphony Society and the other loyal supporters are rejoicing over the announcement made this week that the Business Men's League will soon launch forth an exhaustive campaign for a guarantee for the orchestra, which will enable them to enlarge it materially, take longer and more extensive tours and finally to conduct a series of popular priced concerts during the Summer. For several years, Mr. Zach and several other aggressive members of the board have been taking this up and at last their efforts are to be rewarded. The league members have realized that a symphony orchestra, such as we have, is an enormous asset to a city, both financially and from an advertising standpoint and they have decided to give it their full support from now on. The campaign for funds from all different lines of trade will be started at once.

After a lapse of two weeks, the Symphony Orchestra played a thoroughly enjoyable program yesterday afternoon and their efforts were reinforced by the excellent singing of Mme. Elizabeth Van Endert, the soloist, a lyric soprano totally unknown here before her appearance yesterday. Her beauty and charm made an immediate impression. She sang an aria from "Der Freischütz," with orchestral accompaniment, "Wiegeli," by Richard Strauss and a "Medieval Hymn to Venus," by D'Albert, and as an encore "Wiegeli," by Humperdinck. She received one of the warmest receptions tendered to any artist by a matinee audience this season. Mr. Zach's men gave a thrilling performance of Liszt's "Les Préludes," which has become one of the most popular pieces that the orchestra plays.

Fully 1,500 people were turned away from the Odeon last Sunday, when Mr. Zach played a classical program at one of the "pop" concerts. It was a "request" program and the principal number was the Tchaikowsky "Pathétique" Symphony. Mr. Zach adhered to the strict "no encore" rule despite the tumultuous applause. The orchestra was brought to its feet to acknowledge the continued plaudits.

The Grand Opera Committee has announced that "Aida" will be the fourth opera to be presented by the Chicago company during its appearance here next month.

H. W. C.

Oyster Bay Enthusiasm for Reardons' Joint Recital

OYSTER BAY, L. I., March 5.—An enjoyable joint-recital was given here at the Presbyterian Church House last evening by Mildred Graham Reardon, soprano, and George Warren Reardon, baritone, of New York. A good-sized audience was enthusiastic about the work of the two artists. Mrs. Reardon revealed her fine dramatic soprano in Whelpley's "The Nightingale Has a Lyre of Gold," Foote's "Irish Folk Song," Clarke's "Philosophy," MacDowell's "A Maid Sings Light," Tosti's "Good-bye" and Wynne's "Amarella," her interpretative ability making her delivery of all the varied pieces admirable.

In the "Toreador Song" from Bizet's "Carmen," Russell's "Blue Dragoons," Fox's "Foggy Dew," Homer's "Pauper's Drive," Kramer's "Allah" and Huhn's "Invictus" Mr. Reardon made a fine impression and was applauded to the echo. The singers were also heard to great advantage in duets, Moir's "Over the Heather" and three Tuscan folk-songs arranged by Carrociolo.

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Miss FAY FOSTER at the Piano

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Aria from "La Wally," Catalani; The First Primrose, Mother Sorrow, A Swan, A Dream, Grieg; Adagio-Concerto No. 2, Vieuxtemps; Caprice, Vieuxtemps, Kreisler, Florence Wohlfert; Sogno, Tosca; L'ombra di Carmen, Amore Amor, Tirindelli; Winter, Nocturne, Love's Springtime, Fay Foster; Aria from "Cavalleria Rusticana," Mascagni.

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URACK'S SYMPHONY HAS FIRST HEARING

Boston Orchestra Plays Work
of Its Own 'Cellist and
Assistant Conductor

Bureau of Musical America,
No. 120 Boylston Street,
Boston, March 9, 1914.

LOCAL musical circles were stirred last Friday afternoon and Saturday evening, when the First Symphony of Otto Urack, 'cellist, and assistant conductor of the Boston Symphony Orchestra, was played by that organization. The composer conducted.

Despite certain shortcomings of his work, Mr. Urack should be done justice. His symphony pleased the audience. Not the Fourth Symphony of Jean Sibelius, prophetic as it is, nor the compositions of Debussy or Strauss or d'Indy have been so warmly applauded as this symphony. The reason was not far to seek. The melodies are obvious; the workmanship is not complicated, although it is a little loose; a very full orchestra is lavishly employed, and every time the organ came in the audience was thrilled.

The symphony is sincerely intended, without doubt, but it cannot be said, fairly, that Mr. Urack as yet displays either very fine workmanship or a style of his own. Certain composers had involuntarily preceded Mr. Urack in his symphony. Among them were Wagner, Strauss, Bruckner, Debussy, Puccini. These remarks are not intended as unkind comment. They are the citation of facts apparent to all who follow the subject of music seriously, and greater men than Mr. Urack have benefited by seeing themselves as others see them.

Mr. Urack could afford to compose more deliberately; to outline and develop musical ideas, aside from effects of color and sonority, which may so easily deceive composer as well as public; and wait until he has something essentially his own to say before composing his second work of symphonic dimensions.

Other features of this program were the "Vysehrad" of Smetana, noble and heroic music; the "Mother Goose" suite of Ravel, repeated within a season, and greatly admired by most of the representative musicians of this city, and the "Rhapsodie Roumaine" of Enesco. The performances under Dr. Muck were very brilliant.

Julia Culp gave a final recital of this season in Jordan Hall. This admirable singer again displayed the sterling qualities of her art. Thank heaven, she is an artist in other things than song. She knows how to dress, and how to

ZOELLNERS AT SALT LAKE

Quartet Provides Big Event of Week—
Concert Aids Working Girls

SALT LAKE CITY, UTAH, March 3.—The Zoellner Quartet provided the most important musical event of the week in its concert on March 2, when the work of the organization brought a great delight to a responsive audience. Though rather heavy, the program was varied enough to find favor with the audience to the very end. The numbers given were Beethoven's Quartet, op. 18, No. 3; Sinding's "Serenade," op. 92; Quartet, op. 15, D Flat Major, by Ernest von Dohnanyi; "Genius Loci," Thern, and Scherzo from Suite, op. 25, Glazounow. The work which found greatest favor with the audience was Sinding's "Serenade." A delightful musical tea was given recently in the ballroom of the Hotel Utah, under the auspices of the Utah Mother's Congress for the benefit of Hallock Hall, a new home for working girls. The program was one of the most beautiful given by local talent for some time, and was interpreted by Henry Oberndorfer, violinist; Mrs. Edward McGurin, harpist; Edna Cohn, contralto; Otto King, 'cellist, and Willard E. Weihe, violinist. In Vieuxtemps "Reverie," to which J. J. McClellan played the accompaniment, Mr. Weihe excelled his usually masterly work, making it perhaps the most delightful

wear her clothes. Is there any earthly reason why an intelligent artist should not be a finished woman of the world as well as a throat? In all things Mme. Culp's appearances are harmonious, to say nothing of the surpassing artistry of her accompanist, Mr. Bos.

Among the songs on the program were four by John Carpenter, who has been much trumpeted. I prefer the songs heard on this occasion to other songs of Mr. Carpenter's which have been presented in this city. The songs were, "Go, Lovely Rose," "The Cock Shall Crow," after Stevenson, and two settings, in manuscript, of poems by Rabindranath Tagore, "When I Bring to You Colored Toys," and "The Sleep That Flits on Baby's Eyes." Whether the music adds to the appeal of the poetry is an open question, but in his settings Mr. Carpenter has at least been simple, straightforward in his manner. He has not searched far afield for curious harmonic effects, as he seemed to me to do in his earlier works.

The concert of the Longy Club, in Jordan Hall, on Thursday evening, introduced three "novelties": a quintet for flute, oboe, clarinet, horn and bassoon, by Gustave Strube, recently of the Boston Symphony Orchestra, now of the Peabody Conservatory of Music at New Orleans; a sonata by Loeillet for oboe and piano; a chamber symphony by Paul Juon for violin, viola, 'cello, oboe, clarinet, horn, bassoon and piano. Mr. Strube's work, which I was unfortunately unable to hear, was well spoken of in authoritative quarters. The sonata of Loeillet served to display the virtuosity of the flutist, Mr. Maquarre, and the admirable artistry of Mr. de Voto. Concerning the merits of Mr. Juon's chamber symphony there was division of opinion.

A concert of more than ordinary interest was that given by the Belcher Trio, Caroline Belcher, violinist; Charlotte White, 'cellist; Gertrude Belcher, pianist. Gertrude Belcher played with taste piano pieces by MacDowell. The feature of the concert was the performance of d'Indy's Quartet in A Minor, performed with the assistance of Emile Ferir, the master violist of the Symphony Orchestra. Aside from the consummate art of Mr. Ferir, this performance was interesting on account of the composition itself and the manner of its interpretation.

The last Pension Fund concert of the Symphony Orchestra, on Sunday afternoon, offered a Wagner program, and, as usual, the orchestra attracted a large audience. It is hardly necessary to relate again the nobility and beauty of the orchestral tone, the masterly conducting of Dr. Muck, and the superb effect of Wagner's music. Dr. Muck again made good his reputation as one of the greatest interpreters of Wagner.

OLIN DOWNES.

number on the program. The accompanists were J. J. McClellan and Spencer Clawson, Jr.

The Utah Conservatory of Music announces a change in its vocal department. Alfred Best, tenor, has resigned as head of the department and is to be succeeded by Hugh W. Dougall, baritone. Mr. Best will devote his time to his private teaching. At the annual meeting of the conservatory stockholders the following directors were chosen: Dr. C. F. Wilcox, president, to succeed Willard E. Weihe, resigned; Levi N. Harmon, vice-president and general manager; J. J. McClellan, musical director of the school; Serge B. Campbell, assistant manager and treasurer; L. A. Bird, director; L. F. Eldridge, secretary. The reports read showed the school to be in a flourishing condition.

E. M. C.

Baltimore's Florestan Club Hears Song
Composed by Its Secretary

BALTIMORE, March 6.—Frank Norris Jones, pianist, and Eugene Robert, tenor, gave a joint recital at the Florestan Club, Baltimore, March 3. The pianist presented several groups of representative compositions in an artistic manner. Mr. Robert sang arias by Grétry, Gluck, Massenet, D'Indy, and by special request presented "Thine Own," which is from the pen of the local composer and secretary of the club, Wilberforce G. Owst.

F. C. B.

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MELBA'S ILLNESS GIVES AMERICAN SOPRANO HER CHANCE

Myrna Sharlow Replaces Famous Prima Donna at Moment's Notice in Boston and Sings "Mimi" with Intelligence and Beautiful Vocal Quality—A Singer Trained Exclusively in America—Illness Plays Havoc with Henry Russell's Forces—Helen Stanley a New "Maliella" in "The Jewels"—Muratore as "Romeo" and Alice Nielsen as "Juliette"

Bureau of Musical America,
No. 120 Boylston Street,
Boston, March 8, 1914.

IT is as if the grippe this season were waging war on the allied forces of the Boston, Metropolitan and Chicago Opera companies. For three successive Saturday afternoons Mr. Russell's stars have failed him. Yesterday afternoon Mme. Melba succumbed at the 12th hour, and was led upon the stage by Mr. Russell, to make her own apologies to the audience. A week ago, on Saturday afternoon, Mary Garden was to have sung in "Monna Vanna." The dramatic incidents which followed upon the substitution of Margherita Beritza in the title rôle I have related. A week before that, again on a Saturday afternoon, Miss Garden was compelled to disappoint her audiences. Maggie Teyte then substituted for Miss Garden and "Manon" in "Madama Butterfly." Since that time Miss Teyte has been forced to cancel her engagements. On Monday evening, March 2, a performance of "Don Giovanni" at the Boston Opera was called off on account of Mme. Destinn's indisposition. Last night—Saturday night—following the non-appearance of Mme. Melba, Miss Amsden, announced as the "Maliella" for "The Jewels of the Madonna," was replaced by Helen Stanley. Add to this the recent indisposition of Mmes. Tetrazzini and Matzenauer.

In the afternoon Mme. Melba's place was taken by Myrna Sharlow, who made a very creditable appearance. Mme. Melba had her courage with her to the last. Several days before the performance had taken place it was rumored that she would be unable to appear, but the singer was recovering satisfactorily and was assured by her physician that she would be able to sing. Arriving at the opera house, Mme. Melba's condition suddenly changed for the worse. Mr. Russell, fearful lest his audiences of Saturday afternoon might misconstrue the successive accidents which he had been unable to prevent, prevailed upon the prima donna to appear herself before the curtain. This she did, expressing her own disappointment, and adding, "I can only try to make it up to you in some other way."

Then Mr. Russell announced that those who desired to receive their money back might do so at the box office, while those who cared to remain were invited, free of charge, to attend a special performance of "Otello" on Wednesday afternoon, with Zenatello, Mme. Weingartner, Mr. Ancona, and Weingartner conducting. About 250 persons left the theater. Others availed themselves of Mr. Russell's generous offer of two performances instead of one.

The cast of "La Bohème," as finally performed, was as follows: *Mimi*, Myrna Sharlow; *Musetta*, Margherita Beritza; *Rodolfo*, Leon Lafitte; *Marcel*, Henri Dangès; *Schaunard*, Attilio Pulcini; *Colline*, José Mardones; *Aleindoro* and *Benoit*, Luigi Tavecchia. Mr. Moranzoni conducted.

Miss Sharlow's Success

Miss Sharlow made an immediately favorable impression. She is a native of Louisville and twenty years old. This was her first appearance in a leading rôle at a subscription performance. She studied singing in St. Louis, New York and Boston. Her first experience on the stage was gained during the run of "Kismet" at the Knickerbocker Theater, New York, two years ago, when she sang the solo numbers given during entr'actes. She joined the Boston Opera Company in the Fall of 1912 and appeared as *Stella* in "The Tales of Hoffmann," a part which called for just two words. Since that time she has appeared in minor parts in "Hänsel and Gretel," "The Jewels of the Madonna," "Aida," "Carmen," "Louise," and she sang as *Mimi* at a popular-priced Saturday evening performance at the Boston Opera House on January 31.

Miss Sharlow has a full, fresh soprano voice. It has a character of its own; it has much sensuous beauty, and it is a sufficiently big voice to enable the singer to interpret other than purely lyrical rôles. Suddenly called upon in an emergency Miss Sharlow kept her self-possession, and performed so effectively that the audience, quick to realize her

courage and her resource, called her back with Mr. Lafitte, as frequently and with as much cordiality as any singer during the season. More finesse and deeper feeling will be Miss Sharlow's in the future. She showed indisputable talent on this occasion and used her brains as well as her voice. She evidently knew her rôle thoroughly.

Mr. Lafitte's *Rodolfo* continues to be one of his best rôles. Mr. Dangès, in



Myrna Sharlow, as "Mimi" in "La Bohème," Which She Sang Successfully at the Boston Opera House When Mme. Melba Fell Ill

good voice, sang with a warm, round and beautiful tone, and interpreted his rôle with characteristic refinement and the finish begotten of experience. Mme. Beritza again acted vivaciously as *Musetta*, although she has been more successful in song.

Helen Stanley as "Maliella"

In the evening the new *Maliella*, Miss Stanley, gave added interest to a very brilliant performance. Mme. Gay, the *Carmela*, and Mr. Zenatello, the *Gennaro*, who are still rather indisposed, were in better voice than at any previous appearances which they had made since their last arrival in Boston. Mr. Blanchard was a picturesque and creditable *Rafaela*.

Miss Stanley, formerly of the Chicago Opera Company, has a voice of much natural beauty, though at this time not always powerful and brilliant enough for the work. But she sang artistically, and infused into certain scenes unusual intensity of emotion.

When Mr. Weingartner heard the choruses of "Die Meistersinger," given for the first time in Boston under his bâton on Friday evening, the 6th, he said that he had never heard the choral passages so beautifully sung. This was a tribute indeed to Mr. Sbavaglia, the admirable chorus master of the Boston Opera Company, and also to Mr. Caplet, who had rehearsed the singers. Some people objected to the fact that "Die Meistersinger" was given for the fifth time on this occasion. 'Tis a pity, for the work should be better appreciated in Boston.

Mr. Weingartner has given far better performances in this city. The last half of the first act was sluggish, and the performance as a whole could undoubtedly have had more ardor and animation. As for the individual members of the cast, Mr. Lafitte again proved an excellent *Walther*. Mme. Weingartner appeared here for the first time as *Eva*. She understands the part well. The exceptional beauty of her voice is always grateful, and she has been well coached in the music. Mr. Ludikar's *Sachs* continues to impress one as a beautiful interpretation, and Mr. Leonhardt's *Beckmesser* is a splendid impersonation.

"Romeo and Juliette" Revived

"Romeo et Juliette" has been revived for the benefit of Alice Nielsen and Nellie Melba. It was produced for the first time by the Boston Opera Company on Wednesday evening. The *Romeo* was Lucien Muratore; *Juliette*, Alice Nielsen; *Mercutio*, Henri Dangès; *Friar*

Laurence, Vanni Marcoux. Mr. Strong conducted.

This opera is insufferable in its conventionality, its softness and silliness, its lack of contrast, of genuine dramatic development, its revelation of deterioration in all those features of Gounod's style which had been endurable and even admirable in "Faust." The opera was revived, of course, for the benefit of the solo singers.

The feature of this performance was the *Romeo* of Mr. Muratore. He sang very brilliantly, sentimentally, as the music demanded. He is a past master of such music. Miss Nielsen, naturally a lyric soprano, had prepared her performance carefully. She was a girlish and pleasing figure. The quality of her voice gave pleasure in passages of sustained melody. Mr. Dangès was heard to the best advantage as *Mercutio*. He has been singing with increased brilliancy of late. Mme. Swartz-Morse's *Stephano* was the best interpretation of the part seen here in many seasons.

Since writing the above concerning "Meistersinger," I have heard Mr. Weingartner at the Sunday evening concert at the Boston Opera House. Mr. and Mrs. Weingartner and Ernest Schelling were the solo artists. Mr. Weingartner conducted orchestral performances of the "Tannhäuser" Overture; the B Major Intermezzo from Schubert's "Rosenmunde" music and the "Tristan" Prelude, and Mme. Weingartner sang the "Liebestod" and songs by Mozart, Schumann, and Weingartner. Ernest Schelling played the Chopin F Minor Concerto.

It should be added that in the afternoon at the Pension Fund concert in Symphony Hall, Dr. Muck had opened his program with the "Tannhäuser" Overture. Whether, by any chance, this stirred Mr. Weingartner from the species of indifference which he seemed to show at the "Meistersinger" performance, I do not know. But beyond doubt and peradventure this was a performance of a hackneyed piece such as had not been heard in Boston for years. Indeed, the overture seemed never so coherent, never so free from the pretentious and theatrical piece of clap-trap that so many conductors make it. For once this overture was not a conductor's warhorse. For once, the idealism of its theme and its dramatic development were as the composer conceived them. To listen to Mr. Weingartner was to bow the head and bend the knee in the presence of a poet and a high-priest of art.

Mme. Weingartner sang her songs intelligently, artistically, with her beautiful voice.

OLIN DOWNES.

Marie Morrissey Charms "New Yorkers" in Club Meeting

Marie Morrissey, contralto, assisted by Elsie Cohen at the piano, was the soloist at the meeting of the New Yorkers, held at the Hotel Astor, New York, on March 6. Mrs. Morrissey gave a charming interpretation of Sidney Homer's "Banjo Song" and "Sing to Me, Sing," and another group including "In a Wigwam," by Woodman, and "Daybreak," by Daniels, for which she was enthusiastically applauded.

CAPACITY HOUSE AS PADEREWSKI PLAYS

New York Recital of Eminent Pianist Shows Him at His Best in Schumann Fantasy

Paderewski's appearance in Carnegie Hall, New York, is invariably the signal for a "capacity house." His recital there last Saturday afternoon, given under the auspices of the Women's Auxiliary to the New York Department of Health Tuberculosis Clinics, was no exception to the rule.

The distinguished Polish pianist offered a somewhat conventional program, which had the distinction, however, of containing one of the most neglected masterworks for the piano, Schumann's Fantasy in C Major, op. 17. In this the finest performance of the afternoon was given. Mr. Paderewski played it with a wealth of color, with that necessary freedom of tempo which the composition requires and without which it has little meaning. It was a performance worth going far to hear. At the conclusion, after much applause and many recalls, the pianist added Schumann's "Aufschwung" in which he was far less successful. Schumann's "Fantasiestücke," op. 12, are intimate pieces and their presentation, even in large concert halls, must be accordingly so. When a pianist tries to transform an impassioned lyric like "Aufschwung" into an heroic he suggests that the spirit of Schumann's op. 12 is not understood by him.

Those later mannerisms, such as the preluding of each composition with meaningless alternating chords leading to the dominant of the key in which the composition is, the habit of forcing the tone in *forte* passages and the inclination to maltreat the sustaining pedal by angrily pulling the foot from it, were all to be noted again. Beethoven's Sonata, op. 27, No. 1, the Liszt setting of the Bach Fantasy and Fugue in G Minor, three Chopin Etudes, op. 25, Nos. 1, 2 and 3, of which the first was magically played, the G Major Nocturne, the Scherzo in B Flat Minor, two of the Mazurkas and finally Liszt's Third Rhapsody were the other offerings. The last movement of the Beethoven was hardly in the spirit and the Nocturne was disproportionately. Whether it is worthy of more severe condemnation to play the first theme of this Nocturne too quickly and the second too erratically, both of which Mr. Paderewski does, is open to question. Suffice it to say that the pianist's interpretation of this sublime piece of tone-picturing is not nocturnal. There were very many encores at the completion of the printed list.

The audience arrived at 2:30 o'clock, at which hour the recital was scheduled to begin. Mr. Paderewski appeared on the stage at 2:54 o'clock. A. W. K.

"Enoch Arden" Performance for University Settlement

New York's University Settlement is to have a novel program on March 13, with Robin Ellis-Clendinning, dramatic expressionist, reciting "Enoch Arden" to the Strauss music played by Mrs. John R. MacArthur, pianist. This program was arranged by Miss Lenalie at the request of Robbins Gilman, head worker of the settlement.

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An endorsement from Walter Damrosch, conductor of the New York Symphony Society

Dec. 20, 1913.

The singing of Bechtel Alcock and of his wife, Merle Alcock, gave me very much pleasure. They both have lovely voices, a splendid delivery and a highly intelligent conception of music. I wish them much success.

WALTER DAMROSCHE.



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"MADELEINE" SUNG IN PHILADELPHIA

Herbert's Opera Received with
Favor—Amato's Triumph—
Bachaus Recital

Bureau of Musical America,
Sixteenth and Chestnut Streets,
Philadelphia, March 9, 1914.

THE last performance but one of the local opera season was given at the local Metropolitan last Tuesday evening, when Victor Herbert's one-act opera, "Madeleine," which was heard for the first time in this city, and "Pagliacci" composed a double bill which proved attractive but which aroused no particular enthusiasm, except when Amato magnificently voiced the Prologue to the Leoncavallo composition and Caruso again sobbed himself into the hearts of the audience by means of *Canio's* famous lament.

The Herbert work made a favorable impression, the music proving that the American composer is getting nearer and nearer the goal of real "grand" opera, although there was some thought that the orchestration at times became too heavy and too suggestive of tragic doings to fit appropriately the humorous story, made by Grant Stewart from an old French comedy. Frances Alda completely won the audience by her beauty and grace, as well as by her brilliant singing, in beautifully clear, appealing tones, of the music allotted to the title rôle. Paul Althouse used well his very agreeable tenor, as *Duc d'Esterre*; Andres de Segurola sang admirably, as *Didier*, and Lenora Sparkes was a pretty *Nichette* and a very satisfactory one vocally, the cast being completed by Antonio Pini-Corsi, who accomplished in a competent manner what there was for him to do as *Chevalier de Mauprat*.

The real event of the evening was Amato's singing of the "Pagliacci" Prologue, which proved such a superb piece of vocalism that the audience gave the baritone a genuine ovation and recalled him again and again, with no abating of the applause until he repeated the last part of the great number. The Leoncavallo prologue is an old story and seldom fails to win applause, even when an ordinary baritone sings it only half well, but when it is delivered with the full, round, resonant beauty of tone, in the legitimate manner, and with the artistic style and finish that characterized Amato's interpretation of it last Tuesday evening, it is imbued with fresh beauty and new meaning. Caruso, while he has frequently been heard to much better advantage here, his voice seeming to have less of resonance and sweetness than usual, nevertheless made his customary success with his sob scene. Bella Alten's *Nedda* was attractive and well acted, and she sang the bird aria sweetly. Polacco conducted both operas.

No pianist to appear in Philadelphia in many years has given more pleasure or been more highly praised than Wilhelm Bachaus, who gave his only recital this season at the Academy of Music last Thursday evening. When Bachaus plays there seems nothing more to be desired in the way of piano music, and Thursday night's audience listened as under a spell. His program on Thursday evening opened with the Brahms Rhapsodie in G Minor, and included two numbers by Scarlatti, a group of Chopin numbers—which gave especial delight—and a group by Strauss, Schubert-Liszt, Rachmaninoff and Liszt, with a repetition of one of the Chopin selections and two extra numbers at the close.

An unpleasant interruption to the Brahms number, at the opening, was caused by an ill-mannered steam radiator, which persisted in sounding a staccato obbligato to the piano strains, much to the annoyance of Bachaus, who, not understanding whence came the disturbance, stopped playing turned towards the audience and said, "What is that noise?" After waiting a moment, he resumed playing, but again stopped and left the stage. Ascertaining that the noise was the fault of no person in particular, he returned to his place at the piano and good-naturedly continued the number, the click-click of the rude radiator not ceasing until he had finished that and two or three other selections.

David and Clara Mannes, the chamber music artists, of New York, are giving a series of highly successful recitals in the Little Theater. These accomplished musicians gave particular enjoyment last Monday afternoon in a Beethoven pro-

gram, which included the "Kreutzer" Sonata and the Sonata in E Flat Major. Mr. Mannes plays the violin with excellent command and breadth of tone, his work in the *Adagio* movement of the former number being particularly noteworthy, and his playing had brilliant effect in the scherzo. Clara Mannes ably sustained her part at the piano, showing the qualifications of a sincere interpretative artist.

ARTHUR L. TUBBS.

SONG COMPOSERS IN PRIZE COMPOSITION

Fay Foster and Mr. Hugo Win-
ners of Assembly Contest—
Cup for Child Composer

The hearing of the manuscript song-competition instituted by Mme. Bell-Ranske, founder of the New Assembly, New York, was held on Thursday afternoon, March 5, in the Ball Room of the Hotel Plaza, New York.

When the votes were counted it was found that Fay Foster and John Adam Hugo each had three, Frank Howard Warner and Sydney Dalton two each, and Egon Pütz one. Accordingly the judges were obliged to leave the room and consult. On their return it was announced that they had given the first prize to Miss Foster. This prize, consisting of fifty dollars, was then awarded by Mme. Bell-Ranske, to the winning composer, who, however, graciously refused to appear unless Mr. Hugo accompanied her to share the applause. Miss Foster's winning songs were "Winter" and "The King," sung by Roy W. Steele, and "Spinning-Wheel Song" and "The Call of the Trail." The last two were presented in admirable manner by Gwyn Jones, contralto, a pupil of Elliston Van Hoose. Miss Jones showed herself the possessor of a sympathetic voice which she handles well. She was artistic in her general delivery.

The second prize, which was originally to have been given to the song "of greatest lyric value," was awarded by the judges to John Adam Hugo. His songs were "My Dearie," "When We Two Parted," both finely given by Earle Tuckerman, baritone, and "A Dream" and "The Swan," the last with violin obligato by Roland Meyer, nicely sung by Ella Courts.

A feature of unique interest was the appearance of little Margaret Fownes Hamilton, eleven years old, whose "The Rain," "The Secret" and "When Mammy Is Away" were well sung by Frederick Gunther, baritone. Little Miss Hamilton played the accompaniments for her songs in truly musical style and shared the applause with the singer like an adult real composer. She is unquestionably gifted. Mme. Bell-Ranske presented her with a small silver cup, declaring her to be "the youngest composer I ever had anything to do with."

Space does not permit of the detailing of the songs of the various other composers who competed. The listing of their names must suffice. Sydney Dalton's songs were sung by Harriet Bawden, Frank Howard Warner's by John Barnes Wells, Emil Breitenfeld's by Tullik Bell-Ranske, Israel Joseph's by E. Eleanor Patterson, Egon Pütz's by Nola Locke, William Parson's by Gertrude Gugler and Tullik Bell-Ranske.

A. W. K.

Henry Russell and Some of His Singers
at Club's "Opera Night"

BOSTON, March 7.—More than 800 members of the Boston City Club were in attendance last evening at the farewell "opera night" given at the club rooms by the following artists of the Boston Opera Company: Mme. Evelyn Scotney, soprano; Aide Mussini, soprano; Cara Sapi, contralto; Howard White, bass; Alfredo Ramella, tenor; Arnaldo Neumarker, baritone and Jose Mardones, bass. Fabio Remini was accompanist. Manager Henry Russell took occasion to say a word of farewell before leaving for the Paris season of the opera company.

W. H. L.

Vocal Teacher Asks \$50,000 as Result of
Fall

As the result of a fall into an open coal hole in front of the building at No. 69 West 101st street, New York, on May 24, 1913, Mme. Marie Cross Neuhaus, pianist and vocal teacher, has brought a \$50,000 damage suit against Joseph Goldberger, owner of the premises.

"L'AMORE MEDICO" PREMIÈRE MARCH 20

Gatti-Casazza Announces Pro-
duction of Season's Fifth and
Last Novelty

"L'Amore Medico," the latest work by Ermano Wolf-Ferrari, composer of "Le Donne Curiose," "Il Segreto di Suzanna" and "I Gioielli della Madonna," will have its first American performance at the Metropolitan Opera House on Friday evening, March 20.

This will be the fifth operatic novelty presented this season by General Manager Gatti-Casazza, completing the list promised in his prospectus. It will be conducted by Arturo Toscanini.

"L'Amore Medico" is a lyric comedy in two acts, the libretto by Enrico Golisciani, and is an adaptation of Molière's "L'Amour Medecin" ("Love, the Doctor"). It had its first production at the Dresden Royal Opera House on December 4, 1913, under Ernst von Schuch's direction. According to reports from Germany the work was a decided success and all the leading opera houses of Germany are adding it to their repertoire. The critics praised Wolf-Ferrari for "verist" style which he attempted in "I Gioielli della Madonna," and returning to the style of "Il Segreto di Suzanna" and "Le Donne Curiose," which show him at his best. "A fine, graceful and merry little work" is the characterization by an admirer who summarizes it thus:

"An intrigue in the garden of a rich, landed bourgeois among statuary and fountains; *Lucinda*, the sick daughter, whom the father would like to keep for himself as the consolation of his old age; *Lisetta*, Molière's familiar type of a cunning servant girl; *Clitandro*, the lover with melting song and high spirits; a quartet of serio-comic physicians who never coincide in their opinions, charlatans who are symbolized with all the rascality of buffon-music; finally *Arnolfo*, the old man himself, type of the widower and adoring father unwilling to lose his daughter and her dowry, naturally a buffo-bass provided with real, recitative monologue. Outcome: the father is cheated; *Clitandro*, disguised as a physician, persuades him to consent to a pretended marriage which will cure his daughter's malady as the sun drives away the snow; contract of marriage with genuine signatures, reality instead of pretence, and papa can play with a doll thereafter."

"L'Amore Medico" will be followed by Victor Herbert's "Madeleine."

Arnolfo Antonio Pini Corsi
Lucinda Lucrezia Bori
Clitandro Italo Cristalli
Lisetta Bella Alten
Dr. Tomes Leon Rothier
Dr. Desfornandes Andres De Segurola
Dr. Macrotone Robert Leonhardt
Dr. Bahis Angelo Bada
Un Notario Paolo Ananian
Conductor, Arturo Toscanini.

"L'Amore Medico" will be followed by Victor Herbert's "Madeleine."

About ten days after the "L'Amore Medico" première will come the promised revival of "Carmen," with Geraldine Farrar in the title rôle. Mr. Gatti-Casazza had hoped to revive "Falstaff" this season, but finds it too late, so that the Verdi work will have to wait until next Winter.



Kathrin Hilke

Kathrin Hilke, for many years a prominent soprano, died at the Post Graduate Hospital in New York on Sunday. She had undergone an operation a week ago last Thursday, and suffered a relapse on Wednesday of last week. Miss Hilke was about forty-five years old and members of her family, residing in California, were expected in New York late this week to attend her funeral. Miss Hilke had been the soloist at St. Mark's Church, Second avenue and Tenth street, New York, and later sang at the Temple Beth-El. Until the male choir was established at the Cath-

CARL FLESCH GIVEN CINCINNATI OVATION

Violinist's Deep Impression as
Kunwald Soloist—Notables
Hear Paderewski

CINCINNATI, March 8.—No better testimony of the constantly growing appreciation of the classics on the part of the Cincinnati public could be demanded than its reception of the Brahms Symphony, No. 4, played at the last symphony concert. The audience expressed its understanding and approval at the conclusion of each movement and at the close the applause was so insistent that Dr. Kunwald was not only obliged to return to the stage again and again, but he brought the orchestra to its feet to share in the general approbation. Dr. Kunwald's reading of the symphony was a masterly one, well thought out, logical and clearly executed. Other splendid orchestral numbers were the Overture to "Le Nozze di Figaro" of Mozart and Wagner's Overture to "Der Fliegende Hollaender."

The soloist of the series was Carl Flesch, who appeared for the first time before a Cincinnati audience. Mr. Flesch's reception was of the most cordial kind. He played the Beethoven concerto in D Major with a dignity and nobility of conception, a warmth and purity of tone which made the reading a notable one. His second offering was the Bach G Minor Sonata for violin, which appealed primarily to the musicians in the audience. His encore was Schubert's "Ave Maria," with Dr. Kunwald at the piano.

The recital of Paderewski last week was somewhat of a disappointment. The flight of years has evidently no power over this pianist's marvellous technic, nor over his magnificent range of pianistic expression, but it has robbed him of some of that subtle, mysterious power which fairly magnetized his audiences and of that marvellous singing tone. In the Schumann "Carneval" there appeared glimpses of the marvellous played of other days, which the Chopin group sustained. Paderewski gave a number of encores.

A number of interesting novelties characterized the last popular concert by the Cincinnati Orchestra under the direction of Dr. Kunwald at Music Hall on Washington's Birthday. Dr. Kunwald began by playing "The Star Spangled Banner," which brought the great audience to its feet in an instant. A number which aroused much enthusiasm was the Handel Concerto Grossso, No. 6, the *basso continuo* played at the piano by Dr. Kunwald, who directed the orchestra at the same time.

The soloist was Jacob Tushinsky, the first viola of the orchestra, a player of sound and sterling attainments. He played Jeno Hubay's "Maggioletta" and after appreciative applause responded with the "Jocelyn" Berceuse. An interesting feature of the "Maggioletta" was that the orchestration failed to appear in time from the East and a change in the program was obviated by the cleverness of one of the first violins of the orchestra, St. Smulewicz, who at the last moment made an orchestration from the piano part. Another charming composition on the program was "Gondoliera" of Louis Victor Saar for violin solo and orchestra, the solo being played by Emil Heermann. A. K. H.

dral Miss Hilke had served there as soloist for a number of years. She had spent four years abroad in study and in this country numbered among her teachers Mme. Frida Ashforth.

Miss Hilke had appeared frequently in concerts and made several tours with Dr. William C. Carl, the noted organist.

Benjamin D. Allen

Benjamin D. Allen, one of the best known musicians in New England, died on March 4, in the home of his daughter, Mrs. W. W. Sleeper, in Wellesley, Mass. Mr. Allen lived for many years in Worcester, where he was one of the founders and directors of the Worcester County Musical Association. At various times he was a teacher in the New England Conservatory of Music, Boston University and the Teachers' College of Columbia University. He was a member of the Harvard Musical Association and was a composer of anthems, songs and piano music. For 30 years Mr. Allen was the organist of the Union Congregational Church of Worcester. Mr. Allen is survived by another daughter, who is the wife of C. H. Farnsworth of Teachers' College, New York.

RECIPROCITY PROGRAMS GIVEN BY ST. PAUL AND DULUTH CLUBWOMEN

Schuberts and Matinée Musicale Exchange Courtesies—Shifts in Orchestra Concert

ST. PAUL, MINN., March 5.—An exchange of courtesies during the past week between the Matinée Musicale of Duluth and the Schubert Club of St. Paul took the form of "reciprocity programs" in both cities.

Members of the Matinée Musicale who gave the program in St. Paul were Ellen Bansemmer Miller, violinist; Marie Ellsworth Clark, soprano; Mrs. Louis Dworshak and Mary Bradbury, pianists; Mrs. John A. Stephenson, president of the club, accompanist.

Mrs. Miller and Mrs. Dworshak were admirable in Schumann's Sonata in A Minor for violin and piano, and the Ballade and Polonaise by Vieuxtemps. Mary Bradbury did excellent work in standard piano numbers. Miss Clark's voice was fresh and true in varied songs, while Mrs. Stephenson's accompaniments were extremely good.

Members of the Schubert Club to appear before the Matinée Musicale the same week were Margeretha Petterson, pianist; Lora Lulsdorf, soprano; Lima O'Brien, accompanist.

Any reference to this appearance of the St. Paul musicians in Duluth would be incomplete without mention of the splendid hospitality and enthusiasm shown by the hostess club and resident musicians. That this enthusiasm is recognized in a large field is shown in the fact that the Matinée Musicale has been drawn upon for two of the officers of the National Federation of Musical Clubs. Carlotta Simonds, a former president of the club, is the influential and able recording secretary of the national body. Mrs. George S. Richards, for two years president of the Matinée Musicale, is now the magnetic and effective vice-president for Minnesota of the national organization.

A request program made up of numbers chosen by ballot on the preceding Sunday was played by the St. Paul Symphony Orchestra at its last popular concert. The illness of Conductor Roth-



Mrs. George S. Richards, of Duluth, State Vice-President for Minnesota of Federated Clubs and President of Matinée Musicale, Duluth

well brought Concertmaster Foerstel to the stand and George Klass to the concertmaster's chair. With Paul Morgan as soloist the leadership of the 'cello section fell upon Frederic Scheid. Notwithstanding the many shifts, the orchestra maintained its composure and poise.

The program chosen by the people was enjoyed hugely and constantly. Wagner was twice represented, in the "Bridal Chorus" from "Lohengrin" and the Overture to "Tannhäuser." The Third Movement from Tschaikowsky's Sixth Symphony, the "Pathetic," was given the choice in a submitted list of seven symphonies in the orchestra's repertoire. Grieg's "Peer Gynt" Suite, Offenbach's Barcarolle from "Tales of Hoffmann" and the "Blue Danube Waltz" again demonstrated their popularity.

Goltermann's 'Cello Concerto was the vehicle chosen by Mr. Morgan for the exercise of good art, refined and finished.

F. L. C. B.

BEETHOVEN'S "NINTH" CONCLUDES FESTIVAL

Praiseworthy Performance by Damrosch Forces—Hofmann's Superb Playing

For the closing concert of his Beethoven Festival in New York, Walter Damrosch chose to offer the third "Leonore" Overture, the *scena* "Abscheulicher" and the quartet, "Mir ist so wunderbar," from the opera, "Fidelio," and the "Ninth" Symphony.

The performance of Beethoven's last essay in the symphonic form is something of an event in New York. Some music-lovers prize it so highly that the beauties of the other eight symphonies pale for them before it, and on the other hand, there are many who find it an incongruous work, blessed in all the movements save the *Adagio* with far less of melodic riches than Beethoven was wont to lavish on his compositions. Nevertheless, the symphony, possibly because of its infrequent hearings, always attracts large audiences and Mr. Damrosch, realizing this, gave the final concert of his festival at Carnegie instead of Aeolian Hall.

Mr. Damrosch had the assistance of a section of the chorus of the New York Oratorio Society for the finale of the symphony and an excellent quartet, consisting of Jeanne Jomelli, soprano; Christine Miller, contralto; Reed Miller, tenor, and Arthur Middleton, bass. The chorus had been carefully trained by Louis Koemmenich in this ridiculously unvocal music and sang it very satisfactorily. The extremely high soprano passages caused a little trouble, which Mr. Damrosch skirted by "getting under" his singers and supporting them with a greater volume of orchestral tone. Particularly well played was the *Adagio*, one of the most inspired movements in all Beethoven.

Mme. Jomelli sang the *scena* stirringly, with fine vocal quality, and was received with much applause at the close. Her style is well suited to this music. The quartet from "Fidelio" was well sung, though the ensemble was not perfect throughout. Praiseworthy work was done by the orchestra in the "Leonore" as well as in the symphony.

The festival has been well worth while. The manner in which the works have been presented, in every case with the co-operation of distinguished soloists, the performances of the orchestra and the untiring activity of Mr. Damrosch have all gone to make the concerts notable.

A. W. K.

Hofmann Wonderful in 'Emperor' Concerto

The last but one of Mr. Damrosch's Festival concerts was given in Aeolian Hall on Wednesday evening of last week. It was an event which must be set down in red letters in the musical annals of New York, not because of any unwanted disclosures on the part of the conductor or the orchestra but by virtue of the transcendently great performance of the "Emperor" Concerto given by Josef Hofmann, the soloist of the occasion. Local music-lovers have heard some very great renderings of this concerto. That many of them equalled Mr. Hofmann's is very questionable; that any of them surpassed it can be flatly denied. Nay more, it may reasonably be doubted if during the hundred and three years of its existence the great work has had a better interpretation.

It was a perfect performance—perfect in the grasp and exposition of the innermost spiritual elements of the music; perfect in the dignity, loftiness and continence of style; perfect in the nice adjustment of classic objectivity with penetrating yet exalted poetic ardor and soaring flight of imagination; perfect in the tasteful employment of a multitudinous assortment of tone colors; perfect in rapturously singing tone, perfect in phrasing and technic. A mighty achievement, indeed, one which moved the hear-

ers to ecstatic enthusiasm! In the face of such applause it was impossible to withstand the general clamor for encores, so Mr. Hofmann added the Rubinstein arrangement of the familiar "Turkish March" and a "Bagatelle."

Mr. Damrosch supplied the pianist with a model accompaniment in the concerto. The orchestral numbers were the "Coriolanus" Overture and the Seventh Symphony. A coarse quality of tone marred the former, but the symphony was done more satisfactorily as regards execution and with much spirit. There was applause in plenty.

H. F. P.

CONCERT "SANS" APPLAUSE

Charles W. Harrison Wins Success in Novel Event in Johnstown, N. Y.

At a concert in Johnstown, N. Y., on February 25, the "no encore" rule was improved upon, the audience being requested to refrain from any applause whatsoever. The concert was given under the direction of Frederick Hodges, the soloists being Charles W. Harrison, tenor of the Brick Presbyterian Church,



Charles W. Harrison, Tenor, (Left) with Frederick Hodges and Mrs. Hodges in Johnstown, N. Y.

New York, and Beulah Gaylord Young, soprano soloist of the Collegiate Baptist Church, of New York.

The chief characteristics of Mr. Harrison's performance were perfect ease and pleasing tonal quality. His interpretation of Mendelssohn's "Hymn of Praise" aria, "The Sorrows of Death," was excellent. Mrs. Young sang artistically "Hear Ye Israel" from "Elijah." Mr. Harrison sang in Utica, N. Y., on February 26 and in Syracuse, N. Y., on February 27.

ITALIAN OPERA IN MEMPHIS

Packed Houses at Its Performances—Local Organists Unite

MEMPHIS, TENN., March 6.—Five excellent performances which drew capacity houses were given at the Lyceum Theater last week by the San Carlo Italian Grand Opera Company. They were "Lucia," "Trovatore," "Traviata," "Cavalleria-Pagliacci" and "Rigoletto." Anna Pavlova and her company, who gave two performances on Wednesday aroused tremendous enthusiasm from large audiences.

On Tuesday evening the Memphis Glee Club gave its third concert at the Goodwyn Institute. This organization is flourishing under Ernest Hawke's direction. An interesting recital was given at the Woman's Building last Saturday afternoon by Mrs. W. W. Lewis, contralto, Mr. Lee, basso, and Dan Hanley, baritone, pupils of Edouard Gariesson.

Through the efforts of John B. Norton, the organists of the city have formed the Tennessee Chapter of the American Guild of Organists. Enoch Walton was elected secretary and Paul Stalls treasurer.

Marian Douglass, soprano, assisted by Gardner Ruffin, pianist, promising pupils of Jean Johnson, contralto, recently gave an excellent recital.

E. T. W.

Maude Fay's Last Season with Munich Opera

BERLIN, March 7.—Maude Fay, the American prima donna of the Munich Royal Opera, will end her engagement there at the end of this season and devote herself to guest appearances in various cities.

BALTIMORE CHORUS IN VERDI MEMORIAL

Strube Conducts Fine "Requiem" Performance—Strong Chamber Music Programs

BALTIMORE, March 6.—A fine performance of Verdi's "Requiem," chosen in commemoration of the composer's centenary, was given last night by the Baltimore Oratorio Society and the Philadelphia Orchestra, with Gustav Strube conducting, owing to the illness of Joseph Pache. The soloists were Lillian Wiesike, soprano; Cora Barker Janney, alto, a former Baltimorean; William Wheeler, tenor, and Frank Croxton, bass. Before the "Requiem" the orchestra played the "Vorspiel und Liebestod" from "Tristan und Isolde." Mr. Strube displayed his ability in this number and gave it a reading which held many points of interest.

In conducting the Oratorio Society in the absence of its regular conductor, Mr. Strube acquitted himself most creditably. His positive musicianship asserted a powerful influence over the vocal forces and seldom has this association given a better account of its qualities. Some impressive singing was done in the "Dies Irae" and in the "Sanctus," the various choirs giving forth a round and pleasing tone. The solo quartet, in its ensemble numbers, displayed vocal attainments of a high order. The clear head tones of Miss Wiesike, and the higher register of Mr. Wheeler blended well, and the warmth of tone of Mrs. Janney and the artistic assurance of Mr. Croxton lent effectiveness throughout. Especially pleasing was the trio for alto, tenor and bass, "Lux Aeterna," in which Mrs. Janney deserves considerable praise for her colorful work. The orchestra gave admirable support on the whole and responded to Mr. Strube's efficient baton with minute attention.

Clara and David Mannes, the distinguished recitalists, gave the second of the series of sonata afternoons, under the patronage of Mrs. E. Schenck, at the Stafford Hotel, March 4. The drawing room of the hotel was well filled with auditors who were impressed with the artistic endeavors of these serious musicians. A program comprising the Sonata in E Flat of Beethoven, the Schumann D Minor Sonata, op. 121, an aria by Tenaglia, a minuet of Mozart and a group of "Indian Sketches" of Cecil Burleigh, the American composer, was played with fervor and real enthusiasm.

That the creative efforts of the American composer, George W. Chadwick, are worthy of serious consideration was made manifest by the selection of this musician's Andantino from his string quartet in D Minor, No. 5, upon the program of the sixteenth Peabody recital given by the Kneisel Quartet. There was deep interest shown in this excerpt from the Chadwick work. The players interpreted it with much feeling and its simple folksong substance made a direct appeal. The quartet played with its accustomed finesse the F Major Quartet of Mozart and two movements, a Menuetto and Fuga from the C major opus 59, No. 3, of Beethoven. It was in the playing of the César Franck Quintet, in which Harold Randolph, director of the Peabody Conservatory, assisted at the piano, that the highest artistic attainments were disclosed.

Helen Keller Hears Mme. Saltzman-Stevens's High Notes

LOS ANGELES, March 6.—For the first time in her life Helen Keller actually heard sounds to-day. The wonderful deaf, dumb and blind girl placed her fingers on the lips of Mme. Saltzman-Stevens, of the Chicago Opera Company, while the latter was singing an aria from "Die Walküre," and suddenly exclaimed: "Oh, I have heard, I have heard; I could weep for joy!" Miss Keller insisted that the high notes of the song were audible to her in the same way that they would be to anybody else.

Final Zoellner Concert on March 31

The last concert of this season of the Zoellner Quartet before its departure for Europe will be given in Aeolian Hall, New York, on Tuesday evening, March 31. These works will be interpreted: Quartet, op. 18, No. 3, Beethoven; D Major Quartet, by Franck and the Quartet, op. 15, by Dohnanyi.



Harriet Eudora Barrows, soprano, was the soloist at the First Church of Christ, Scientist, Boston, Sunday, March 8.

Mrs. Bertha Cushing Child, the Boston contralto, has been obliged to abandon her work temporarily on account of sickness.

Assisting Henry Ditzel in his February organ recital at the First Lutheran Church, Dayton, O., was Mrs. Wells, violinist, of Cincinnati.

Mrs. Lester E. Britton, contralto, pupil of Theodore A. Schroeder of Boston, has received the position of soloist in the Mystic Congregational Church, Medford, Mass.

Edwin B. Whittredge, a professional pupil of Harris S. Shaw, of Boston, gave an interesting organ recital in the Second Congregational Church of Dorchester, Mass., on February 18.

Katherine Ricker, contralto, was the able assisting soloist when W. Lynnwood Farnam gave the second of his Lenten organ recitals in Emmanuel Church, Boston, on March 5.

Angela McCarthy, contralto and a pupil of Mme. De-Berg Lofgren, of Boston, sang a group of songs before the members of the Choral Society in Quincy, Mass., on February 24.

The concert by the Tollefson Trio and Mme. Buckhout, soprano, announced to take place at Aeolian Hall on Thursday evening, March 19, has been postponed until Saturday evening, March 21.

A program was recently given by Meta Schumann, pianist; Albert Lindquist, tenor, and Cornelius Van Vliet, cellist, under the auspices of the Philharmonic Society of Milwaukee.

W. L. Hubbard, of the Boston Opera Company, with his accompanist, Floyd M. Baxter, portrayed the melodrama of the "Jewels of the Madonna" in his "opera talk" before the Outlook Club of Lynn, Mass., on February 23.

At the Henry Mollenhauer Conservatory of Music, Brooklyn, on February 22, an enjoyable program was given, the participants being Henry Mollenhauer, Adolph Mollenhauer, Johanna Mollenhauer and Ida Mollenhauer.

The joint concert given by Elsie Gundling Duga, soprano; R. Herbert Ferren, baritone; and Jessie Alma Wolfe, pianist, in the First M. E. Church of Bellaire, O., on February 26, drew a large crowd which was liberal in its applause.

Among the recitals scheduled for March is the one to be given by Mme. Evans von Klenner, the program to consist entirely of compositions of Pauline Viardot-Garcia. As few of the songs have as yet been translated, only the pupils proficient in French and German will participate.

A Mendelssohn program, well interpreted, was the feature of a vesper service given in the First English Lutheran Church of Cedar Rapids, Ia., on March 8. The soloists were Miss De Hart, Mrs. Oscar Heeltje, Bruce Metcalf, Esther Morgan, John Karl Jackson, Mrs. Charles Roberts.

At a concert in the Hotel Gotham, New York, on February 21, William B. Davidson, baritone, scored a success with several numbers, which included "Lungi dal caro bene" and Ronald's "Down in the Forest." On the program also was Walter E. Kelly, baritone, who is known as a composer of light opera music.

Upon seeing an account in a Connecticut newspaper, while she was abroad, of efforts being made to raise more funds for the Danbury Hospital, Mrs. Clara Gabrilowitch, the concert soprano, wife

of the famous pianist, Ossip Gabrilowitch, and daughter of Mark Twain, sent a donation to the hospital officials.

The faculty of the Stodola Studios recently presented an engrossing program at the Brooklyn home of Mrs. Joseph F. Wingebach for the benefit of the Mothers' Aid Day Nursery of Brooklyn. Those who were heard were Edwin Stodola, Luis A. Espinal and Beatrice King Stodola.

At a recent Japanese party in the Guild Hall, Granville, N. Y., given by Mmes. Guild, Sheldon, Scott and Barber, Helene Smith, a voice pupil of Mabelle J. Glover, sang Bartlett's "Sayonara" and Clayton Thomas's "Japanese Love Song." Grace M. Sage gave impersonations from "Madama Butterfly."

Carl Webster, the Boston cellist; Mrs. Bertha Cushing Child, contralto; Howard White, baritone of the Boston Opera Company; Mrs. Cora Gooch Brooks, pianist, and Karel Havlicek, violinist, presented an attractive program at an open meeting of the Chelsea, Mass., Woman's Club on February 26.

Under the auspices of the Danish-American societies of Racine, Wis., a concert for the benefit of the Danish Panama Exposition building fund was given recently by Enrico Palmetto, tenor; Joel Mossberg, baritone, and Florence Eaton, violinist, who were assisted by the Belle City Male Chorus, directed by Lewis Evans.

Anna Rosalie Bork, contralto, who is in charge of the choir of the First M. E. Church of Meadville, Pa., pleased a large audience at the recent Zion Choir concert in Wheeling, W. Va. Among her listeners were several German scholars, who were greatly impressed with her singing of the *lieder*, "Ständchen" and "Wiegenlied."

The last concert of this season by the Boston Opera Company artists was given in Mechanics Hall, Worcester, Mass., on Friday evening, February 27, with the following singers contributing to the program: Mme. Margherita Beriza, soprano; Aide Mussini, soprano; Cara Sabin, contralto; Alfredo Ramella, tenor, and Howard White, bass.

On Thursday nights the Scherman String Orchestra, a society for developing orchestral and chamber music, is meeting at the Lamb Studios, New York, and devoting its time, under Prof. Scherman, to the study of music largely classic in taste. These musicales are attended by many of the inhabitants of old Greenwich Village.

Samuel A. Baldwin, organist of the College of the City of New York, on Wednesday, March 4, performed the Concert Overture in C Minor of H. A. Fricker, the A Minor Prelude and Fugue of Bach and Edward Silas's Andante in D, together with shorter works of Rubinstein, Leon Boellmann, Rosseter G. Cole and Rene L. Becker.

Mrs. Alice Bates Rice, soprano, assisted at the mid-day organ recital in King's Chapel, Boston, on February 28, the organ numbers being performed by Malcolm Lang. A glee club has been formed among the male students at the New England Conservatory of Music, Boston. The singers are coached by Charles Bennett.

The series of Lenten recitals at First Unitarian Church, Baltimore, was opened by Annie H. Carpenter, organist of the church, who was followed by Rhoda K. Berryman, assisted by Nellie Norris, soprano. The third recital was given by Harry S. Weyrich, organist of the Druid Park Baptist Church, assisted by Joseph Imbroglio, violinist.

Mrs. Ollie McKee Benz, of Syracuse, N. Y., a young coloratura soprano, who has been under the tutelage of Mme. von Klenner during the Winter, has fre-

quently been heard at Mme. von Klenner's studio musicales, and has a voice of much promise. On her return to Syracuse next Summer she intends giving a concert in her home city.

One of the recent interesting musical events of Dayton, O., was the concert given in the First Lutheran Church by Minnie Dunker, soprano; Mary Goode Royal, alto; J. B. Gilbert, tenor; William Mitchell, basso, and Henry A. Ditzel, organist and choirmaster. Bairstow, Buck, West, Barnby and Dubois were the composers represented.

The fifteenth anniversary of the Hungarian Relief Society was celebrated by a musicale and dance for the benefit of the Hungarian Immigrants' Home in the Hotel Waldorf-Astoria, New York, February 28. The artists were Helen Ware, violinist, and Mme. Lillian Wieiske, soprano. William Blau was chairman of the Committee of Arrangements.

Max Ecker gave an enjoyable organ recital at the Collingwood Avenue Presbyterian Church, Toledo, O., on March 2. Roy Bargy, pianist, his pupil, assisted. A sonata by Theodore Salome, a concert overture by Faulkes, a Toccata by Becker and Lemare's organ transcription of the "Siegfried" Idyll were performed with technical skill and musical intelligence.

The Philharmonic Society of Milwaukee gave its monthly concert before a large audience on March 1. Opening with the Mendelssohn Rondo à la Polacca for two pianos, by the Misses Rabinowitz and Montgomery, the program further included vocal solos by Miss Volkman, Hazel Anderson and Ivar Anderson. E. Horton Miles pleased his listeners with his Minuet and Carnival.

A rare treat for music lovers in Altoona, Pa., was furnished by T. Scott Burnham, organist and director of Music at Adams Memorial Church of New York City, when he gave his inaugural recital on February 26 in the Simpson M. E. Church. The audience deeply appreciated Mr. Burnham's efforts. The organist's own "Evening and Morning" was a feature of the program.

Theodora Sturkow Ryder recently gave a piano recital in Boulder, Cal., under the auspices of the Friday Musical Club and charmed as much by her pleasing personality as her wonderful technic. She was assisted by the Club Chorus under the leadership of Prof. Elmslie. Mme. Ryder interpreted works by d'Albert, Arensky, Rebikoff and Schubert. The Club Chorus gave two groups of songs.

Arthur Newstead, pianist, of the Peabody Conservatory, Baltimore, gave the first of a series of three Chopin recitals at Goucher College on February 23. Mortimer Browning, organist, assisted by Sadie Perlman, violinist, gave a recital on March 3 at Phipps Psychiatric Clinic, Johns Hopkins Hospital, Baltimore, Md. Emanuel Wad gave an interesting recital at the Florestan Club, Baltimore, Md., on February 24.

The last Coterie Musicale was given in Portland, Ore., by Emma B. Carroll, who presented five advanced piano pupils in an excellent program. Robert Boice Carson's class in musical interpretation is studying the operas to be given in Portland by the Chicago Opera Company in April. Recent recitals have been given by Helen Calbreath, Pearl Sutherland, Mrs. Anna Dutton, Lucien E. Becker, E. L. Bettenger and Dr. Emil Enna.

The engagement of Edith Collais, daughter of Prof. and Mrs. C. G. Collais, and E. M. Evans is announced from Honolulu. Mr. Evans received his education in Europe and was adjudicator at Eisteddfods in Wales for a number of years. He has medals won in many competitions and is well known as a baritone all over the Pacific Coast. Mr. Evans is director of music at First Congregational Church in Portland, Ore. Miss Collais was the head of the Voice Department at Jahn College and director of the Teachers' Choral Society.

Organist Bertram C. Heckel, of the First German Methodist Church, Louisville, gave a recital on Sunday afternoon, Feb. 22, assisted by Dr. Noble F. Mitchell, tenor. Mr. Heckel played in a highly creditable manner a most ambitious program embracing numbers by Dudley Buck, Chopin, Mendelssohn, Bach,

Handel, Stebbins, Wolstenholme, Gilbert, Kreiser and Battiste. Dr. Mitchell, tenor soloist of the Warren Memorial Church quartet, is recognized as one of the best lyric tenors in the city.

An interesting musical event in Albany was the recent meeting of the music department of the Women's Club, at the rooms of the Historical Society, when a program of Russian music was offered. The program was prepared under the direction of Mrs. James H. Perkins, and among the numbers were contralto solos, "Dearest Little Maiden," Dargomizski; "Daylight May Reign," Tschaikovsky; "Air of Shepherd Lehl," Rimsky-Korsakoff, sung by Constance Purdy; piano solo, "Polichinelle," Rachmaninoff, played by Sara Nicholson.

The annual complimentary concert of the fifth recital season of the Apollo Club of Janesville, Wis., was given at the Myers Theater by the Gwent Welsh Male Singers. From the opening number, "The Soldiers' Chorus" from "Faust," to the final ensemble, "The Hallelujah Chorus" from the "Messiah," and the singing of the Welsh national anthem, the program was consistently applauded. Solo numbers were given by George B. Lane and Taralais Hopkins, bassos; H. M. Astle, baritone, and Ben Davis, tenor. Arthur A. Smith was accompanist.

The Dvorak Trio, of Milwaukee, recently delighted the members and guests of the Tuesday Musical Club, of Wausau, Wis. The trio is composed of Pearl Brice, violinist; Grace Hill, cellist, and Winogene Hewitt, pianist. The "Theme and Variations" by Tschaikovsky, "Lento" by Chamindie, "Valse Triste" by Sibelius and Sternberg's Andante-Allegro proved a happy choice for trio work. The trio, with Jane English, singer, entertained the faculty and students in St. Agnes Hall at St. Mary's Spring Academy at Fond du Lac, Wis., a short time ago.

The Depere Choral Society, of Depere, Wis., at its annual meeting presented the Rev. Father L. A. Dobbeltstein with a gold watch chain and cross in recognition of his services as director during the last year—services which he gave free to the society. The choral society was organized by Father Dobbeltstein and is composed of singers of all denominations. Recently it gave a very creditable performance of "The Crusaders." The officers are John Vanistine, president; Hugo Kersten, vice-president; Marcella Reinhart, secretary; John L. Schnitzler, treasurer; John A. Kuypers, counsellor.

Laura Wood-Grebé, organist, of Arch Street Presbyterian Church, Philadelphia, interpreted an interesting program at the fifth free recital of the second series given by the American Organ Players' Club, under the auspices of the faculty of the Central High School in Philadelphia, on March 5. Rheinberger, Haydn, Bach, Maxson and Batiste were the composers represented. Others who helped in the success of the concert were Edith Wood-Alexander, violinist; Herman H. Grebé, cellist, and Adele S. Wightman, soprano. The concert had the patronage of William L. Austin.

On the evening of February 16 the Congregational church and parish house in Plainfield, N. J., were filled with a representative audience assembled to hear Mary Henry, "the Scottish violinist," and George Carre, tenor. Miss Henry proved herself a good technician with much temperament, and one of the things she gave by request was a very clever imitation of the Scottish bagpipe. Her most difficult number, though, was the "Mazurka de Concert" by Ovide Musin and in this she was ably assisted by Miss J. R. May at the piano. Mr. Carre, a tenor of dramatic ability, showed versatility and variety of style. Mrs. B. T. Barnes was an able accompanist for Mr. Carre.

The forty-eighth public service and the sixth of the public guild services of the New England Chapter of the American Guild of Organists in Holyoke, Mass., took place at the Second Congregational Church on the afternoon of March 1 with the combined choirs of the First Church of Springfield and the Second Church Choir of Holyoke, 100 voices in all. Arthur H. Turner, organist of the Trinity Methodist Church of Springfield was the visiting organist. Ruby Beeching, of the Second Church Choir, sang the solo part in the anthems. The choruses were directed by Harry H. Kellogg, organist and choirmaster of the First Church of Springfield, and the service was played by William C. Hammond and John G. Clark of Holyoke.

"WHERE THEY ARE"

Changes and additions to this schedule should reach the office of **MUSICAL AMERICA** not later than Friday of the week preceding the date of publication.

Individuals

Anderton, Margaret.—New York, Mar. 13; Providence, Mar. 15; New York, Mar. 20-27.

Aschenfelder, Louis.—(Mme. Fritzl Scheff tour); week of March 15, Orpheum, San Francisco, Cal.; week of March 22, Orpheum, San Francisco, Cal.; week of March 29, Orpheum, Oakland, Cal.

Beddoe, Mabel.—New York, Mar. 19; Mt. Vernon, N. Y., Apr. 14.

Bispham, David.—Vancouver, B. C., Mar. 16; Seattle, Wash., week of Mar. 22; Portland, Ore., week of Mar. 29, and April 5; San Francisco, weeks of Apr. 12 and 16; Oakland, Cal., week of April 26.

Bryant, Rose.—Hamilton, N. Y., Mar. 18; Elizabeth, N. J., Apr. 16; Easton, Pa., Apr. 23.

Buckhout, Mme.—Aeolian Hall, New York, Mar. 19.

Butt, Clara.—Minneapolis, Mar. 18; Brooklyn, April 1.

Caslova, Marie.—Syracuse, May 4.

Castle, Edith.—Quincey, Mass., April 21.

Connell, Horatio.—Philadelphia, Mar. 13, 14; Harrisburg, Pa., Mar. 19; Toledo, Mar. 26; Knoxville, Tenn., Apr. 4; Chicago, Apr. 6; Boston, Apr. 10; New York, Apr. 15; Sweet Briar, Va., Apr. 26.

Culp, Julia.—Brooklyn, Mar. 15; Carnegie Hall, New York, Mar. 17; Pittsburgh, Mar. 19; Pueblo, Colo., Mar. 23; Colorado Springs, Mar. 24; Denver, Colo., Mar. 26; Chicago, Mar. 29; Grand Rapids, Mar. 31; New Orleans, Apr. 6; Milwaukee, Apr. 13; St. Louis, Apr. 14.

Elman, Mischa.—Minneapolis, Mar. 13; Carnegie Hall, New York, Mar. 15.

Flesch, Carl.—St. Louis, Mar. 13, 14; Philadelphia, Mar. 20, 21; New York, Mar. 22; Toronto, Mar. 26; Philadelphia, Mar. 30, 31; Boston, Apr. 3, 4.

Gebhard, Heinrich.—Cambridge, Mass., Mar. 13; Canton, Mass., Mar. 15.

Gittelson, Frank.—Konigsberg, Germany, Mar. 20.

Goold, Edith Chapman.—Glen Ridge, Mar. 20; Bloomfield, N. J., Mar. 30; Chicago, Apr. 6.

Granville, Charles Norman.—South Orange, N. J., Mar. 16; Winsted, Conn., Mar. 17.

Gunn, Kathryn Platt.—Brooklyn, Mar. 27 and Apr. 12.

Gurowitsch, Sara.—Pittsburgh, Mar. 15.

Henry, Harold.—Chicago, Mar. 23; Wilkinsburg, Pa., Mar. 26; New York, Mar. 31.

Hinkle, Florence.—Philadelphia, Mar. 13, 14; Harrisburg, Pa., Mar. 19; Rubinstein Club, New York, Mar. 21; New York, Mar. 23; Hutchinson, Kan., Mar. 30.

Hissom-De Moss, Mary.—Crawfordsville, Ind., Mar. 24; Brooklyn, Apr. 12.

Kerns, Grace.—Brooklyn, Mar. 19.

Knight, Josephine.—Brockton, Mar. 18.

Letz, Hans.—Little Theatre, New York, Mar. 15.

Levin, Christine.—Southern tour, Feb. 16 to Mar. 18; Southwest and Middle West, Mar. 18 to April 25.

Loeffler, Emma.—Minneapolis, Mar. 27.

Lund, Charlotte.—Brooklyn, Mar. 14; New York, Apr. 19.

McCormack, John.—Hippodrome, New York, Mar. 15; Detroit, Mar. 17; Grand Rapids, Mar. 18; Washington, Mar. 20; Boston, Mar. 22; Springfield, Mass., Mar. 23; New Haven, Conn., Mar. 25; Hartford, Mar. 26; Ithaca, N. Y., Mar. 28; Bridgeport Conn., Mar. 29; Toronto, Can., Mar. 31; Williamsport, Pa., Apr. 2; Troy, N. Y., Apr. 3; Metropolitan Opera House, New York, Apr. 5.

Menth, Herma.—Canton, O., Mar. 31.

McCue, Beatrice.—New York, Mar. 26.

Miller, Reed.—Charlotte, N. C., Mar. 13; Newark, Apr. 10; Providence, Mar. 19; New York, Mar. 23, 28.

Miller, Mr. and Mrs. Reed.—Providence, Mar. 19.

Miller, Christine.—Erie, Pa., Mar. 24; Chicago, Apr. 6; Appleton, Wis., Apr. 7.

Morrissey, Marie.—Newark, N. J., Apr. 12; Brooklyn, Apr. 16.

Nichols, Mr. and Mrs. John W.—Rye, N. Y., Mar. 20.

Northrup, Grace.—Port Jervis, N. Y., Mar. 17; East Orange, N. J., Mar. 25.

Ormsby, Frank.—New York City, Mar. 17; Philadelphia, Mar. 19; Newark, N. J., Mar. 20.

Paderewski, Ignace J.—Philadelphia, Apr. 1; Carnegie Hall, New York, Mar. 7; Chicago, Apr. 17, 18.

Pagdin, Wm. H.—Oswego, N. Y., Mar. 13.

Patterson, E. Eleanor.—New York, Mar. 24.

Potter, Mildred.—Chicago, Apr. 5.

Purdy, Constance.—Providence, R. I., Apr. 3.

Rennay, Leon.—New York, Mar. 15; Paterson, N. J., April 28.

Reardon, George Warren.—Brooklyn, Mar. 13.

Reuter, Rudolph.—Chicago, Mar. 15.

Rogers, Francis.—Andover, Mass., Mar. 14; Boston, Mar. 14; Williamstown, Mass., Mar. 19; New York, Mar. 29; Lakeville, Conn., Apr. 5.

Rumford, Kennerley.—Minneapolis, Mar. 18; Brooklyn, Apr. 1.

Sametini, Leon.—Chicago, Mar. 15.

Sapirstein, David.—New York, Mar. 15.

Seydel, Irma.—St. Louis, Mar. 13; Minneapolis, Mar. 22; Lindsborg, Kan., Mar. 24.

Simmons, William.—Englewood, N. J., Apr. 5; Ridgewood, N. J., Apr. 12; Haverhill, Mass., Apr. 21.

Sinzig, Ferdinand.—Rumford Hall, New York, Mar. 15.

Sorrentino, Umberto.—New York (Hotel Plaza), Mar. 19; New York (Waldorf-Astoria), Mar. 21; New York, Mar. 23; New York, Apr. 4; Paterson, N. J., Apr. 13; New York (Waldorf-Astoria), Apr. 23.

Smith, Ethelynde.—Boston, Mar. 24.

Spross, Charles Gilbert.—Poughkeepsie, Mar. 16; Pawling, N. Y., Mar. 19; New York (Plaza), Mar. 23; New York, Mar. 24; Brooklyn, Mar. 20.

Sundellus, Mme. Marie.—Cambridge, Mass., Mar. 13, 14, 26; Quincey, Mass., Apr. 21.

Szumowska, Mme. Antoinette.—Bangor, Me., Mar. 23; Augusta, Me., Mar. 24.

Toftesen, Mr. and Mrs. Carl H.—Brooklyn, Mar. 15 and 28.

Trnka, Alois.—Chicago, Mar. 29.

Van der Veer, Nevada.—Charlotte, N. C., Mar. 13; Providence, Mar. 19.

Ware, Harriet.—Toronto, Can., Mar. 19.

Webster, Carl.—Boston, Mar. 20; Melrose, Mar. 16.

Wells, John Barnes.—Brooklyn, Mar. 14; New York, Mar. 24; Englewood, N. J., Mar. 29; Cleveland, O., Apr. 4 and 6; Youngstown, O., Apr. 2; Poughkeepsie, Apr. 7; Richmond, Va., Apr. 10; Jersey City, Apr. 17; New York City, Apr. 30.

Wheeler, William.—Hartford, Mar. 17; Boston, Mar. 18; Harvard University, Mar. 19; Cambridge, Mass., Mar. 20; New York, Mar. 24; Aeolian Hall, New York, Mar. 25; Baltimore, Mar. 27.

White, James Westley.—Fitchburg, Mass., Apr. 7; Boston (Copley-Plaza), Apr. 15.

Wilson, Gilbert.—Brooklyn, Mar. 18; Westwood, N. J., Mar. 24; Roselle, N. J., Mar. 25.

Zeisler, Fannie Bloomfield.—Chicago, Mar. 13, 14.

Orchestras, Quartets, Chorus, Etc.

Boston, Sextette Club.—Rutland, Mar. 13; Oneida, Mar. 14.

Boston Symphony Orchestra.—Carnegie Hall, New York, Mar. 19, 21.

Chicago String Quartet.—Chicago, Mar. 19 and Apr. 2.

Chicago Symphony Orchestra.—Chicago, Mar. 13, 14, 20, 21; Elgin, Mar. 23; Chicago, Mar. 27, 28; Chicago, Apr. 6, 7; Bloomington, Ill., Apr. 13; Cleveland, Apr. 14; Ft. Wayne, Apr. 15; Chicago, Apr. 17, 18; Milwaukee, Apr. 20.

Kneisel Quartet.—Princeton, Mar. 13; Lowell, Mass., Mar. 16; Boston, Mar. 17; Newark, N. J., Mar. 18.

Manhattan Ladies' Quartet.—Bohemian Club, New York, Mar. 14; Maplewood, N. J., April 22; New Haven, Conn., May 1.

Minneapolis Symphony Orchestra.—Minneapolis, Mar. 13, 27.

New York Philharmonic Orchestra.—Carnegie Hall, New York, Mar. 13, 22.

Philadelphia Orchestra.—Philadelphia, Mar. 18; Wilmington, Del., Mar. 23; Philadelphia, Apr. 1.

Philharmonic Trio.—Brooklyn, N. Y., Mar. 14 and Apr. 4 (Inst. of Arts and Sciences).

San Francisco Symphony Orchestra.—San Francisco, Cal., Mar. 13.

St. Louis Symphony Orchestra.—St. Louis Mar. 13, 14, 20 and 21.

Toftesen Trio.—Aeolian Hall, New York, Mar. 21; Essex Falls, N. J., Mar. 26; Watertown, N. Y., Mar. 26.

Toronto Symphony Orchestra.—Toronto, Mar. 26.

Young People's Symphony Concerts.—Carnegie Hall, Mar. 14.

First Organ Recital in Aeolian Hall Given by P. A. Yon

The first regular organ recital to be given at the Aeolian Hall organ will be played by Pietro Alessandro Yon, organist of St. Francis Xavier, New York, on Tuesday evening, March 24. Mr. Yon is widely known as an organist of distinction, having proved his ability in concerts here and abroad. On this occasion his principal numbers will be Franck's *de la Tombelle's Second Sonata*, Gigout's "Rhapsody on Spanish Themes" and his own "Concert Etude," in addition to numerous shorter works.

Twin Sisters Play Piano Program at New England Conservatory

BOSTON, March 8.—A novel pianoforte recital was that given on Friday evening, March 6, at the New England Conservatory of Music, when two students, Mae and Wilhelmina Cotton, twin sisters, gave the entire program. W. H. L.

**OPERA IN ENGLISH
MME. NORIA'S HOBBY****She Tells How an Atlanta Audience Showed Its Approval of Translated Texts**

Jane Noria, well remembered by Metropolitan Opera House audiences as one of the sopranos of the company several years ago, came to New York this week preparatory to an extended sojourn in Paris. She has been visiting her family

in St. Louis, in company with her husband, G. P. Centanini, who was formerly connected with the executive staff of the Metropolitan.

A **MUSICAL AMERICA** man called on the singer and her husband at the Hotel Irving and found that she had completely recovered from the long-protracted illness which

was the subject of a number of alarming cablegrams last season.

There is probably no singer in this country to-day who may be ranked as a more sturdy propagandist for opera in English than Mme. Noria. A half-hour of conversation with her will bring forth at least a score of substantial reasons why opera should be sung in the "language of the people."

"An incident which occurred when the Metropolitan company was singing in Atlanta illustrates how popular the opera in English idea is among opera patrons," related Mme. Noria. "It was the final performance of our season there, and we were giving 'Pagliacci' with Caruso, Amato and me in the cast. Frederick Seeley, at that time editor of one of the big Atlanta papers, had been talking with me about opera in English and we agreed that I was to sing Nedda's bird song in Leoncavallo's opera with English words.

"No one in the opera company knew of the plan. Caruso and Amato were standing in the wings as I began, and the expressions on their faces indicated their amazement as I sallied forth with the English text. The prompter fairly jumped out of his shell and the orchestra musicians turned their heads toward me in horror. But I continued to the end and I may say with all modesty that the house 'went wild' with applause at the close. The people really understood, and they showed that they liked it!"

Mr. Centanini has been devoting himself to composition. A number of his songs are being published by prominent publishers and will soon be off the press. His latest achievement is a comic opera for which his gifted wife has written the libretto.

CENTURY REPEATS "AIDA"

Enrica Clay Makes Début at House as Verdi Heroine

Virtually a repetition of the Century Opera Company's introduction to New York was the performance last Tuesday evening, for the opera was again "Aida" and the cast was the same as that of the première, with two exceptions. These were the *King* of Morton Adkins and the *Aida* of Enrica Clay, a "guest" performer at the Century, who sang an emergency *Aida* with the Chicago Opera forces a season ago, was with the Zuro and Aborn companies last Spring, and recently completed a tour in "Robin Hood."

There was goodly applause for the débütante after her important scenes in the first and second acts, and she contributed some effective "business" with the captive Ethiopians at the close of act two. She manifested commendable routine in the part. The admirable baritone of Mr. Adkins has been more happily placed than it was in this basso rôle, but his work was excellent, as usual. Familiar friends were the picturesquely garbed and dramatically vivid *Amneris* of Kathleen Howard; Morgan Kingston's resonant, virile *Rhadames*, the forceful and

